

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 4185.

SATURDAY, JANUARY 11, 1908.

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THURSDAY, January 16, at 3 o'clock, Prof. W. W. WATTS, F.R.S., FIRST of TWO LECTURES on (1) 'The Building of Britain'; (2) 'Recent Light on Ancient Physiognomy.' Half-a-Guinea.

SATURDAY, January 18, at 3 o'clock, Prof. GISEBERT KAPP, Dr. Eng., FIRST of TWO LECTURES on 'The Electrification of Railways.' Half-a-Guinea.

BRITISH ARCHEOLOGICAL ASSOCIATION,
32, Sackville Street.—WEDNESDAY, January 15, at 8 p.m. 'Denholes,' by Messrs. R. H. FORSTER, T. V. HOLMES, and J. G. CLIFT. J. G. CLIFT, Hon. Sec.

ROYAL HISTORICAL SOCIETY.
(Incorporated by Royal Charter.)

AN ORDINARY MEETING of the SOCIETY will be held on THURSDAY, January 16, at 5 p.m., at 7, SOUTH SQUARE, GRAYS INN, W.C., when Mr. BASIL WILLIAMS will read a Paper on 'Some Unpublished Notices of the Family of York under George III.' H. E. MALDEN, Hon. Sec.

THE FOLK-LORE SOCIETY.—The ANNUAL MEETING of the Society will be held at 22, ALBEMARLE STREET, PICCADILLY, on WEDNESDAY, January 15, at 8 p.m., when the President, Dr. GASTER, will deliver his Presidential Address. F. A. MILNE, Secretary.
11, Old Square, Lincoln's Inn, W.C.
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JANUARY 29.

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LITERATURE

The Oxford Book of French Verse: Thirteenth Century—Nineteenth Century. Chosen by St. John Lucas. (Oxford, Clarendon Press.)

The Claims of French Poetry: Nine Studies in the Greater French Poets. By John C. Bailey. (Constable & Co.)

Two books have been published almost simultaneously with the single, unusual, and laudable aim of commending French poetry to English readers. One, 'The Oxford Book of French Verse,' is the best selection that has been printed in England, and contains a sane, vigorous, and enlivening preface dealing in a brief, but enlightening way with the whole subject. The other is a collection of essays, somewhat disconnected, but attaining a certain unity from their attempt to show that "the widespread opinion in England that French poetry is merely rhetoric in verse" (for which Matthew Arnold was partly responsible) may be somewhat insular. Here we shall find a good deal of controversial matter, and by no means so coherent and convincing a judgment of things as in the preface and notes of the anthology. Mr. Bailey's is a book of rather lengthy discussion; the other is definite in choice and comment.

It is possible to complain a little that the Oxford selection, good as it is, is in part constructed on the theory that not good poems only are to be chosen, but also poems characteristic of a period or a writer. Thus Molière, who has no claim to be represented, apart from his drama, in a book of poets, has his sonnet, and very poor it is. A note at the end

tells us that Benserade was a Court versifier, and that "the wretched sonnet about Job caused a vast deal of windy argument. Its rival was Voiture's equally vapid 'Il faut finir mes jours.'" Is it not a little disconcerting to turn from this sensible note to the poems of Benserade and Voiture which are given in the body of the book, and to find these two vapid productions? Why insert, here and there, other deplorable specimens of bad writers and unhappy ages, when the sharp salt of correction is waiting in the notes, as when we read of the "ponderous and affected" Du Bartas: "Goethe admired him"? With every detail of every selection no single person can, of course, expect to be entirely satisfied; but a large proportion of the Oxford pieces could hardly be bettered. The space, indeed, devoted to the greater men, Villon, Chénier, Vigny, less known, perhaps, than Hugo, Musset, Lamartine, is much to be commended; and to see good room given to Du Bellay, and a corner to an almost unknown Amadis Jamyn, is to discover even more clearly the merits of the anthology. Most of the poems are printed in full, and it evinces commendable courage that the whole of Villon's great ballad of the 'Belle Heaulmière,' which even Mr. Swinburne hesitated to render without the aid of carefully arranged asterisks, is here to be read as it would appear in any French edition. One large omission, which takes away a good half of the structure of 'La Maison du Berger' of Vigny, might perhaps have been indicated more clearly than by asterisks, which might mean the absence of a stanza only.

The notes contain in a brief space just the right sort of information, such as the place of birth and the best accessible edition of works; while the dates of birth and death are exactly where they should be—at the beginning of the selections from each poet. The Introduction, in fewer than thirty small pages, gives a rapid and brilliant survey of French poetry from the thirteenth century to the nineteenth, and though here and there are touches of rhetoric, as in the vision of Rome, it is on the whole written with a delightful energy, often pleasantly defiant, for the instinct which speaks out with this emphasis is nearly always the right one. Gautier has never been better summed up, nor Marot (for contrast), whose poems were "personal, but not poetic." How good is this on Ronsard!

"Ronsard was a great poet, having authority; he was also a scholar, with the scholar's weakness for imposing rules; and, unfortunately, the first to take advantage of such rules, and to strengthen them, and contract their limits, are usually those who are designed by nature to be pedants and not poets."

Of such was Malherbe, and "to Malherbe we owe the perpetualizing of these forms reduced to their lowest terms of mechanical accuracy by a frigid intelligence." It is in writing of Ronsard that Mr. Lucas—politely, but justly—notes, with reference to the vital quality of Ronsard's poetry,

that "even Pater writes of these poems as if they were specimens of remarkable tapestry in a museum." That is true of the references to the *Pléiade* in the 'Studies in the Renaissance,' but what of the ecstatic pages in 'Gaston de Latour' on this poetry, which "boldly assumed the dress, the words, the habits, the very trick, of contemporary life, and turned them into gold"? What of "The juice in the flowers, when Ronsard named them, was like wine or blood"? And it may be questioned whether Chateaubriand, for all the suggestiveness of his imaginative but excessive prose, was, so largely as Mr. Lucas imagines, the origin of the Romantic movement, not only in fiction and descriptive prose, but in poetry also.

In one of the pages of his essay on Victor Hugo, Mr. Bailey, the writer of the second book before us, defines his intention very clearly. "The answer," he says,

"I am trying to get at here is that of no specialist at all, but of the plain lover of literature, and especially of poetry, of those who find in poetry at once the most delightful of human arts, and the least imperfect utterance man has achieved of what he has in him at his greatest moments."

Cumbrously expressed as it is, there is something pleasant and promising in such a statement, and the whole book is a development of it. It begins, indeed, with the thesis, not unreasonable, that in Horace, not in Virgil, we find the natural genius of France; and proceeds to an argument to the effect that French poetry as a whole is to be judged in Racine, as English poetry is to be judged in Shakespeare, and that Racine, as most men are ready to agree, is, as a poet, very much the smaller man. Most of the remaining part of the book goes to prove that Racine does in no complete sense represent the poetic genius of France, and it cannot be said that justice is done to the writer of 'Phèdre' when he is characterized as merely an "ingenious rhetorician." "There are things which are French," Mr. Bailey says, rather condescendingly, "and which it is useless to look for in an Englishman." Nothing could be truer, and few Englishmen have ever seen all that a Frenchman sees and admires in the strange and subtle genius of a great dramatic poet, whose technique, in the famous "Ariane, ma sœur," anticipates what seems to us the new decadent "En robe d'or il adore" of Verlaine.

Mr. Bailey is at his best when he accepts and praises, but it is a little difficult to follow him in his apology for Marot. More of the essence of the matter is said in the single phrase which we have quoted from Mr. Lucas than in the whole of Mr. Bailey's essay. And that one who cannot see the essentially French genius of Racine should almost accept the really local French estimate of La Fontaine as the Homer of France shows a curious uncertainty of judgment. Why judge Racine from the point of view of the Englishman, and La Fontaine from the point of view of the Frenchman? "What he tried to do he did perfectly," Mr. Bailey

says of La Fontaine. So did Racine. Is there more essential poetry in a fable of La Fontaine than in a play of Racine or drama as essential? "He rarely stirs our blood, and never inspires us," Mr. Bailey admits of La Fontaine. Yet he cannot realize that in Racine, underneath all the formality of the speech, there is a little living flame, which never so much as flickers in the choice words of the amiable fabulist.

In the essays on Ronsard, Chénier, Hugo, Leconte de Lisle, and Heredia, Mr. Bailey is at his best. It is a joy to read so sane, discriminating, and enthusiastic an account of the poet who was half a Greek, not only by birth, but also by genius, the more classical Keats of France, André Chénier. Mr. Bailey does not seem to realize how little Chénier is really known in England, and how little his qualities are of the kind for which most English readers of poetry care. Even he himself has not, perhaps, seen the personal warmth and modernness of the love-poems, the 'Elégies,' in which, like other critics, French as well as English, he finds "no great interest." But, with this customary exception, all that he says is good and just, and should bring many new readers to one of the rarest of French poets. Ronsard is happily praised and presented, and the essay might be read in company with Mr. George Wyndham's dainty and delicate renderings, in which the verse is carefully modelled on the English verse contemporary with that of the *Pléiade*. Hugo is lauded at great length, and with ample and well-chosen quotations. The essay is extravagantly eulogistic, and at times unpardonably so, as in a comparison between Hugo and Milton, which is more out of place than any conceivable French comparison of Racine with Shakspeare. Mr. Bailey, who sees the rhetorician in Racine, does not see him, a splendid giant, dominating the whole work of Hugo. His immense enthusiasm is not without its value, at a time when Hugo is probably little read in England, and justice is scarcely done to one who seems already becoming a solid part of the past. This essay, then, can be read with profit, and should be read with attention.

The study of Leconte de Lisle, though one of the briefest, is one of the most perfect essays in the book. Justice and sympathy are singularly mingled; the whole atmosphere of this poetry of the heat and languor of the East is rendered, its brooding over annihilation, its "crescendo of silences." It is true that Leconte de Lisle is "the most monotonous of first-rate poets, always on a high level, but always the same"; yet true also is the statement that the writer of so vast a poem as 'Le Sommeil du Condor' (how many poets can be vast in twenty-eight lines?) "in his measure is as assuredly a man who has come from a strange country as Dante is the man who has been in Heaven and Hell." The comparison with Matthew Arnold

is good, that with Landor is better. As we are rightly reminded,

"Landor was a greater human being altogether than Leconte de Lisle; and, for this particular work of the classical idyll, he was helped by the fact that he had far more in him of the qualities of the two peoples out of whom what we know as Europe has developed, more of the manliness of Rome, and more of the rippling freshness of Greece, than was ever possible to a man like Leconte de Lisle, who, as I have said, never really became a European at all."

No more really European, perhaps, was the "pupil," in a sense, of Leconte de Lisle, the Cuban Heredia, who is studied in the last of these essays, with rare knowledge and admiration of what Mr. Bailey calls something of a Pindaric genius. The epithet is hardy, and may be contested, for Heredia was no eagle. He carved as Gautier would have the artist carve, in his own form, "marbre, onyx," his medallion. To Mr. Bailey there is much more in these splendid "Trophées," which he seems to see, in some temple of Art, "among her cloudy trophies hung." Yet does Heredia really go beyond the bounds of the Parnassians? Was he not always in the true sense a poet of the past?

Highways and Byways in Kent. By Walter Jerrold. Illustrated by Hugh Thomson. (Macmillan & Co.)

THE best part of this issue of a charming series is the abundance of dainty drawings by Mr. Hugh Thomson. For such a work as this the county of Kent, rich in scenery and an infinite variety of old buildings, affords a superabundance of subjects, and with most of those selected by Mr. Thomson no one can fail to be pleased. "Pretty" is an epithet that, by constant and inappropriate use, has almost come to be regarded as a contemptuous word; but it is difficult to think of any better expression to apply to such pleasant pictures as those Mr. Thomson has given us of Shorne Churchyard; the Falstaff Inn, Gadshill; the Norman Church, St. Margaret's; the bridge over the Medway at Teston; Canterbury from a distance; and many others. In dealing, however, with so prolific an illustrator, it is best to be candid, and we think that some of his work suffers from undue haste. This is particularly the case with the view on p. 10 of the twin towers of Reculver; this ancient building appears to be slipping down from the summit of a hastily constructed haystack. The two drawings of Leeds Castle are certainly inadequate; nor has the most been made of East Farleigh. In the latter case the picture, though pretty, gives the idea of a really small bridge. One other complaint must be made: the two pictures of the central tower of Canterbury Cathedral give considerable prominence to the maze of scaffolding by which it was surrounded at the time when these views were taken—a bit of realism which might with advantage have been omitted. Notwith-

standing these criticisms, the general charm of the drawings prevails over any possible defects in a few cases. In this book Mr. Thomson shows a thorough command over his pencil in the treatment of street buildings. There is much vigour and power in his 'Byway in Ashford'; and we doubt if that difficult subject, Mercery Lane, Canterbury, has ever been so effectively sketched.

If an artist cannot fail to be embarrassed with the multiplicity of subjects in a general work on the county of Kent, still more must a like difficulty arise when one undertakes to write about a district that is so crowded with varied interest, and has been the scene of so many historic events. On the whole, those who know the county well can scarcely fail to be satisfied with the comprehensive topographical selection made by Mr. Jerrold of the places best worthy of description. The city of Canterbury; the isle of Thanet; Sandwich, Deal, and the Goodwins; Dover and Folkestone, with their respective neighbourhoods; the great flats of Romney Marsh, and Lympne; the district of Ashford; Cranbrook and the "Hursts"; the district of Maidstone; Tonbridge and "the Wells"; Penshurst, and the valley of the Eden; Westerham and Sevenoaks; Otford and "the Hams"; Dartford and Gravesend; Rochester and the Thames marshes; Sittingbourne, Faversham and Sheppey; and finally Kent near London, are all treated in this work, leaving but little to complain of in the way of omission. With such a vast number of subjects, the treatment cannot fail to be sketchy; but we think that in several places more room might well have been found for solid information had the numerous poetical quotations and reproductions of second-rate ballads (all of which are fairly well known) been considerably curtailed. Occasionally Mr. Jerrold slips. For instance, when giving a brief description of the old village of Herne and its singularly fine and interesting church, he states that the latter "is worthy of more than passing mention, for it was here that Nicholas Ridley, bishop and martyr, held his first cure, and here, for the first time in England it is said, he caused the 'Te Deum' to be sung."

This is an extraordinary statement to make with regard to the glorious hymn of St. Ambrose. Was it not sung on the shores of Kent many centuries before the days of Ridley, when St. Augustine landed with his little band of missionaries? Possibly Mr. Jerrold meant to write "English" instead of "England"; but even if this was intended, the statement would be incorrect.

The writer's comments on old churches or other ancient buildings are singularly few; but he delights in rough-and-ready criticisms as to modern work. When dealing with Canterbury Cathedral, he has the temerity to say that "among the things which one would like to forget is the gimcrack pulpit in the nave." Critics of taste and weight for the most part admire this beautiful design of the late

Mr. Bodley, and it has more than once been described as the finest modern pulpit in England. Even those who think it out of place in the great mediæval nave can scarcely fail to admire its impressive features and its excellent execution. At any rate, it is a substantial and thoroughly genuine example of craftsmanship; and Mr. Jerrold in our view could hardly have found a more inappropriate adjective to apply to it than "gimcrack."

There is, however, a good deal of pleasantly written and slightly informing matter throughout these pages, and certainly the writer takes some pains to relieve them from possible dullness by the insertion of somewhat remarkable anecdotes. Thus, when he reaches the high-perched church of Cudham, though he has nothing whatever to say of its distinctly interesting fabric, he informs us that

"on one occasion the vicar of Cudham was called upon to baptize four children of the same birth—twinning twins—and the story runs that a boy being sent to the clergyman to come and baptize 'a parcel of children,' the vicar enquired how many there were, and the boy answered, 'Three when I came, but God knows how many there may be before you get there!' The four were all buried four days later."

The Oxyrhynchus Papyri. Part V. Edited by B. P. Grenfell and A. S. Hunt. (Egypt Exploration Fund.)

WE have before us another large volume from the indefatigable explorers to whom Hellenic studies owe so much, and this time the instalment is of monumental value. We do not think that any previous volume has given us such varied treasures. We will not spend more than a line on the early copies of known texts from Plato or Isocrates, which only show us that our tradition in the mediæval MSS. is very good, and that much earlier copies from Egypt seldom add to the solid knowledge of a speech or dialogue which we already possess. Strange to say, the new texts in this volume teach the same sort of truth, or an analogous truth, in plain terms. As the mediæval texts of the great authors generally contain the best tradition, so the selections from them which have survived contain the best specimens of their work; what was forgotten or neglected was generally of less moment; and if we except the poems of Bacchylides, one of which at least is a noble addition to our Greek lyric poetry, the recent discoveries are not such as to make us lament our losses. Whatever specialists may think, the literary world is not much richer by reason of Herondas, or Timotheus, or even, we venture to say, the texts contained in the present admirable volume.

That, of course, is not the opinion of the discoverers. They tell us that the pæans of Pindar, so far as they are here recovered, create a poignant sense of what has been lost; and doubtless the German professors who long to write acute com-

mentaries on new texts will be of that opinion also. To us it seems that no passage in the present work will ever be quoted as a splendid specimen of Pindar's art, and this the authors, in one place at least, seem to admit. We will not quote their prose versions, which aim at accuracy rather than poetic style; but even these, candidly considered, will show that the ideas in these pæans of Pindar were commonplace, only enhanced into poetry by the dignity of the language and the artificial graces of lyric metre. We cannot but feel that Pindar was in some sort analogous to our own Wordsworth, who, along with much prosaic stuff, gives us the noblest poetry. But then Wordsworth's diction sinks with his subject; that of Pindar is always lofty and impressive.

We turn back to the theological fragment at the opening of the volume. This contains a passage from a lost Gospel, which the editors refer to the second century. Its composition may be much earlier, for St. Luke tells us that before he wrote his Gospel "many had taken in hand" to give an account of the life of Christ. No one who knows the literary temper of that period has failed to admire the peculiar simplicity and directness of the Gospels, in contrast to the rhetorical tendencies of the age. It was an age of decadence in style, owing mainly to this very fault. The Synoptic Gospels are wholly free from it. Not that they were the words of untutored nature. Blass has shown that the opening chapter of St. Luke's Gospel is the work of a skilled writer, whose art was superior to that of his surroundings. Hence we may surmise that a large number of worse Gospels were rejected by the instinct of the pious, and the judgment of the wise, so as to leave us nothing but the four. They are to be compared to the 'Iliad' and 'Odyssey,' which survived out of a crowd of lesser Greek epics. The present fragment is valuable as supplying another specimen of the rejected sort. We have no sympathy with the modern fashion of scenting Gnostic heresies in every fragment of the kind. It seems to us no more than a vulgar attempt to dress up the teaching of Christ by rhetorical effects, with the sacrifice of truth and accuracy. The description of the Temple court seems to be false. The account of the Pool of David, in which hogs and high priests bathe in common, is manifestly absurd. It seems difficult to believe that such an essay could have lived for a day if the canonical lives had already been well known. But these points we leave to the theologians.

The third text which cannot but excite the learned world is that of a lost historian treating in great detail the period following the Peloponnesian War. The chapters now recovered deal with the events of 396 and 395 B.C., already known to us through Xenophon's 'Hellenica,' at which time Conon and Agesilaus were the leading personalities, and the anti-Spartan combination was beginning which resulted first in the loss of Sparta's naval

supremacy by the battle of Naxos, and then of her military prestige by that of Leuctra. The new writer differs sufficiently in small details from Xenophon to show us that he is an independent authority, while there are internal evidences that his book was written about the same time as Xenophon's. The discrepancies in question are only of interest to specialists who have devoted their lives to the study of the period. To anybody else it does not signify one straw whether certain Theban politicians were bribed by Persian gold to pursue an anti-Spartan policy, which was in any case their interest; whether certain portions of a campaign in Asia Minor were carried on against the Satrap Pharnabazus or the Satrap Tithraustes; whether one Spartan admiral replaced another a month later or not; or whether it was the Phocians that stole Locrian sheep on Mount Parnassus, or Locrians that stole Phocian sheep, and so produced a war. It is, indeed, a most remarkable tribute to the amazing interest of Greek history that now, in the twentieth century after Christ, learned men should be busy over such matters, and should spend their lives in endeavouring to ascertain the most detailed information about petty operations three centuries before Christ. On the whole, this independent history renders valuable support to Xenophon, for it shows that he has recorded the general course of this moment in Greek affairs with intelligence, and a sound appreciation of the motives of the actors. We may concede to the editors that the new author puts Agesilaus and Conon respectively in truer perspective; but if he chanced to make Conon his hero, as Xenophon did Agesilaus, it would account for all the allusions in the fragments just as well.

But who is this author? Three men can be named who treated the period besides Xenophon. They are Ephorus, Theopompus, and the almost unknown Cratippus. Blass decided for the last, against whom we find no definite objection, but little positive evidence in his favour. Since Blass's death two eminent Germans—Wilamowitz and E. Meyer—have sought to make out a case for Theopompus, and have not only persuaded themselves, but also half-persuaded the editors. But their arguments are flimsy enough, and we are surprised to see Messrs. Grenfell and Hunt lay stress on such a reason as this: that Stephanus Byzantinus quotes Theopompus for the form *Καρπασεύς* (a man of Carpasia), as if it were formed from Carpasos. Possibly the similar sound to Carpathos, and parallel forms such as *Σελεύς* and *Σαλασσεύς*, may have made men doubtful regarding the form; but who will venture to say that if Stephanus Byzantinus quotes Theopompus as using such a form, because this author happened to be familiar to him, Cratippus may not have used it also? A similar argument, indeed, breaks down with the editors, because Ephorus happens to use a rare form as well as Theopompus.

To put aside such trifles, the really weighty argument, which persuaded Blass

and which persuades us, is that the style of Theopompus, both from what we have and what we hear about it, cannot be identified with that of the new fragments. They are tame and dry, poor in vocabulary, and rather remind us of Polybius than of the fiery pupil of Isocrates; and this fiery pupil is now supposed by Prof. Meyer to have begun his writing in a tame and jejune way, and to have blossomed out later into violent eloquence! The feeling for style seems to us to be weaker in German than in English scholars, probably because the latter have spent much time in writing exercises in Greek prose. The case of "Aristotle's 'Polity of the Athenians'" naturally occurs to us as a parallel. While there are still many English scholars who refuse to believe that this tract can be from the pen of Aristotle, on account of its poor and jejune style, the Germans have silenced every objector by their violence, and even the gentle Blass, the best judge among them all, used to lose his temper when its authorship was questioned. Our specimens of Theopompus's style are not so complete as those of Aristotle's, but they are enough to show that he and the new author were men of contrasted tones of mind, and we predict that the majority of English scholars will not support the qualified submission of Messrs. Grenfell and Hunt to their German advisers.

Yet what could be more praiseworthy than to call in the aid of these and other great scholars, so as to make this volume a record not only of the editors' skill and learning, but also of the judgment of learned Europe on these new texts? Profs. Harnack, Bury, Schürer, Schöne, and many others have helped and suggested, as well as the editors' learned colleague at Queen's College, Oxford, Mr. Walker. In deciphering they themselves, from their vast and unique experience, stand almost above criticism. It is indeed a proud thing for English scholars, especially for Oxford men, to see such a volume appearing in their midst.

As a matter of convenience, we should have preferred to see the commentary on the texts at the foot of each page, instead of printed in the sequel; but there may be difficulties or expense involved in such an arrangement which prove a serious obstacle to it. Still, we express our preference, and hope the editors will consider it in the next volume.

Shakespeare's Warwickshire Contemporaries. By Charlotte Carmichael Stopes. (Stratford-upon-Avon, Shakespeare Head Press.)

To add to our knowledge of things and persons that may illustrate Shakespeare is indeed a worthy object; and Mrs. Stopes's modest aim is no more than to help "beginners to realize the sort of people amongst whom Shakespeare began his life, and ended it." Such work may be extremely useful, especially so when it is undertaken, as in this case, with

considerable local knowledge and abundant painstaking research into records. It is not to be expected that such a book should be without errors, but the material which it collects, though here and there it needs sifting, is distinctly valuable. When Mrs. Stopes begins to guess or to criticize we cannot always accept her judgment; but so long as she collects and quotes manuscript and contemporary authorities we are very glad to learn through her assistance.

A good deal of what is now published has been in print before, but this is virtually a new book, and it is certainly one which every Shakspearean student should read. For the most part the persons dealt with are Warwickshire or Cotswold folk, still dwelling in their own land; but the first chapter contains a conspicuous exception, for it is concerned with Richard Field, the printer of 'Venus and Adonis,' and his master Vautrollier. Mrs. Stopes gives a list of the books issued by the Blackfriars house, and adds:

"If any one carefully studies the titles and contents of the books issuing from this printing press, he would not have far to go for the sources of most of Shakespeare's special knowledge, perhaps for all that he shows in his early work beyond Holinshed's Chronicles."

The suggestion, though perhaps somewhat exaggerated, is worth following up. Certainly the list of books is astonishingly wide, extending as it does from the Fathers to Plutarch's 'Lives,' and the 'Dialectics' of Aristotle as rendered by the famous John Case, author of the 'Sphæra Civitatis,' whose grim visage looks down upon the high table of St. John's College in Oxford to-day. The associations of Field's printing house were at any rate interesting, and however little Shakspeare may have known of them, it is a fair inference that he was acquainted with the master, a Stratford boy by birth, and saw on his shelves the books that he had printed before the first work of the young poet was published.

Later chapters go over more familiar ground. The Lucy tale, for example, has been written down almost too often, and Mrs. Stopes's view of it is not convincing. She has, nevertheless, some arguments of interest. For example, she does not believe that the John Shakspeare found on the list of recusants was the poet's father, because,

"first, Mrs. Shakespeare's name is not associated with her husband's, as is the case with the Wheelers and other known recusants; second, because 1592 is just the time of the turn of the tide, in which prosperity came back to the house of Shakespeare, instead of departing from it. But the other John Shakespeare of Stratford-upon-Avon, Master of the Shoemakers' Company, was then a widower. He evidently was in trouble at the time, and he disappeared from Stratford immediately after this recusant list was sent in."

As to the deerstealing story, Mrs. Stopes thinks it impossible, because Sir Thomas Lucy had no deer at Charlecote; but he had elsewhere, and Justice Shallow is represented as a Cotswold man, not a Warwickshire man at all. On other

points Mrs. Stopes offers corrections to the 'Dictionary of National Biography,' as when she doubts the story of Foxe being tutor to Thomas Lucy, and shows that it has given contradictory dates for the births of Richard and William Lucy.

The stories of John Somerville (whom, contrary to the usage of the monuments in Wootton Wawen Church and of the poet of 'The Chase,' she spells with a double l) and of Edward Arden are not so well known; and they are certainly worth telling again as illustrating the network of papist plots, real and imaginary, through which English gentlefolk had to find their way in Elizabeth's time, the inhumane treatment of suspected persons, and the "casual" nature of prison discipline. The same points are illustrated by the history of the Throckmortons when we find the daughter of the Lieutenant of the Tower going in and out of their rooms as she pleased. It is a fact not always remembered that the Romanist prisoners of Elizabeth, and notably the recalcitrant bishops, were not kept under very close supervision, except in special cases. As to the Ardens, by the way, Mrs. Stopes, who argues sharply with some of her contemporaries, does not refer to the specially complete investigation in Mr. French's 'Shakespeareana Genealogica'; and the pedigree she prints on p. 110 gives a wrong date for the execution of Edward Arden, and is, indeed, contradicted by her own text a few pages earlier. Another interesting family is that of the Conways of Arrow and Ragley. Here again Mrs. Stopes is at issue with the 'Dictionary of National Biography,' as regards the date of Sir John Conway's 'Meditations,' which, she notes, could not have been written during his imprisonment at Ostend in 1588. Less convincing—to say the least—is an argument that Dr. John Hall, Shakspeare's son-in-law, was connected with Idlicote in Kineton hundred rather than with Acton, Middlesex. About Dr. Hall's medical practice (on which she says not a little) Mrs. Stopes has the suggestion that when he treated "Mr. Drayton, an excellent poet, labouring of a tertian," it was really the occasion of the "merry meeting" with Shakspeare and Jonson which brought on the illness—but that there was no ill consequence from the hard drinking, and not perhaps any hard drinking at all:—

"It is much more probable that at the unhealthy springtime, after the early floods, Shakspeare also had a tertian ague or influenza, from which his son-in-law could not recover him, even with 'syrup of violets.'"

Other families with whom Mrs. Stopes deals are the Trussells of Billesley, the Cloptons, the Grevilles, and the Underhills. She has short chapters also, which should be capable of considerable expansion, on the clergy and the schoolmasters of Stratford. There is a good deal, indeed, that is suggested by the book which is worth further annotation. Is it entirely hopeless to attempt to discover where Shakspeare was married? Can we

not get a little nearer the solution of the mystery of Anne Whateley? At present these things remain with the inquiries as to "what song the sirens sang, and what was the name Achilles bore when he was among the women"; yet we cannot but believe that, as in the case of Bishop Barlow's consecration, further evidence may any day be discovered.

Meanwhile we suggest two lines on which investigation might be fruitful. They occur to us after reading Mrs. Stopes's pages. The first is the Oxford connexion of Shakespeare, which might be elucidated by closer investigation of the association between Fulke Greville, on whom the University conferred the degree of M.A. in 1588; his servant Will Davenant; Davenant's father, the innkeeper; and the college of John Case and William Laud, to the library of which the "oinopolos" presented a book. The second is the career of Thomas Jenkins. The Chamberlains' accounts at Stratford show on January 10th, 1578/9, paid "to Mr. Jenkins, scolemaster, for his half-yeer's wage, 10l.," which seems to show that he came there at Lady Day, 1578. Later entries refer to further payments, ending in 1579; and John Cotton obtained the bishop's licence to teach boys at Stratford on September 25th, 1579—at first, it would appear, as Jenkins's assistant, and afterwards as his successor. There seems little doubt that this Jenkins was he who took the degree of B.A. at Oxford from St. John's in 1566, and that of M.A. in 1570; who had from the college a lease of the house which it held in Woodstock from the Queen's Majesty, "commonly called Chawser's Howse"; and whose signature is found in the college books from 1566 to 1572. If, then, this Jenkins is he who taught at Stratford, he may very well be the prototype of Sir Hugh Evans, and there is another connexion suggested between Shakespeare and the particular college in Oxford of which he could certainly have known through the Davenants, and which was famous for its interest in play-acting, as we know from 'Narcissus' and 'The Christmas Prince.' The history of Jenkins is worth further investigation than Mrs. Stopes has yet given it.

There are many other interesting by-ways which this book suggests, and the names that crop up continually show that one might have said in the sixteenth as in the twentieth century, "How small the world is." The references to the conspirators of the Powder Plot, for example (some at least of whom may have been very well known to the only begetter of the porter who was so hard on an "equivocator"), are interesting; so is the mention of Elizabeth Tanfield, the wife of that Chief Baron of the Exchequer under Elizabeth and James who "outlived all the judges on either bench," the grandmother of the great Falkland, and the original of the exquisite picture at Ditchley. We are easily led into bypaths; we should like to pursue the history of the Conways and their successors as it can be traced in Collins's 'Peage,' that

most valuable eighteenth-century store-house of family history, or the later history of the Somervilles and the Knights, Lady Luxborough and Jane Davis. Mrs. Stopes does not carry us so far; but her very useful and suggestive work encourages us to hope that much more is still to be found out about the literary history of Warwickshire and the contemporaries of Shakespeare.

TRAVEL.

The Rowley Letters from France and Italy. (T. N. Foulis).—Frenchmen in these days are apt to complain that Paris, invaded by hordes of barbarians, is no longer entitled to be called a French city. Of all the France that lies outside the capital of France the 'Rowley Letters' take no account. In Italy the view is more extended: we are carried, not to Rome only, but also to Naples, Florence, Perugia and Assisi, Siena, Bologna, and Milan. The 'Letters,' behind which it is easy to discern a writer of genial disposition, with a taste for good literature and an eye for the humorous side of life, are so amiably written, and breathe such a spirit of enjoyment of things seen, that it appears ungracious to point out that they are lacking in any savour of originality. They make pleasant, if not informing reading, and contain few inaccuracies, though it is unfortunate that the writer should have referred to Sodoma, the alien in Siena, as "Siena's own." He is not, evidently, of the modern Franciscans. One "whole day" spent in Assisi appears to him an ample, if not excessive act of devotion to its "cheerful saint."

In his preface to *Indian Jottings: from Ten Years' Experience in and around Poona City* (Murray), Father Elwin tells us that whilst he records no startling events, he describes the ordinary life and surroundings of a missionary in India. That is so, and his descriptions are clear and good. It is positively refreshing, after reading the raptures of globetrotters on the beauties and delights of Oriental cities and bazaars, to come on his plain, unvarnished tale concerning Poona City, which, he says,

"may be taken as a fair type of a purely native city.....A more dilapidated, filthy, and wretched place than the Poona of to-day could not well be imagined.....That any human beings can be content to live in such surroundings is incomprehensible, although it must be confessed that to purify the city of Poona has now become an impossibility, because the subsoil is saturated with the dirt of ages. It is to all intents and purposes an undrained city. On either side of the narrow streets is a gully, sometimes covered in with rough slabs of stone, with large chinks between them, but often not covered at all. In these gullies every sort of abomination has accumulated for ages.....People empty into them refuse from their houses, and they do not seem to see any drawback in having a foul and stagnant drain under their doorstep. In the hot weather, when many people sleep out of doors, more often than not they spread their blanket on the stones which cover this drain, and inhale the offensive atmosphere all night. During the rains the contents of these gullies are partially set in motion, and the evil odours which are then let loose must be smelt to be believed.....It is not surprising that Poona has become a veritable hot-bed of plague."

All this, though very bad, is nothing in the eyes of the author compared with the parlous spiritual condition of the inhabitants. Of this he writes with a zeal which might be envied by a Puritan or Wahabi iconoclast. The people are heathen; their worship is the abomination of idolatry;

and there is no city in India so infested with idols as Poona.

"But no amount of word-painting or power of imagination would enable any one who has never seen it to form a correct mental picture of that squalid, pathetic, absorbingly interesting, and yet altogether diabolical place known as Poona City."

It may be questioned whether this aggressive attitude is expedient or seemly in a country eminently tolerant of all manner of belief, including the author's.

But apart from this the jottings show close and accurate observation, and good judgment in the deductions made from them. The Persian wheel, with its earthenware pots dipping into a well and with every revolution emptying the water into a trough, whence it irrigates the fields to the accompaniment of creaking wooden machinery, recalls old memories. So also does the description of the tall, narrow platform raised in the fields, on which boys are stationed to scare the birds or beasts which damage the crop. The question of the general loyalty or disloyalty of Indians is wisely and temperately discussed, and the difficulty experienced by the Government of India in getting at the real mind of the people is well exhibited.

When writing of caste the author gives the impression that he believes it to be altogether evil. It is not so; it has saved the purer races in India by preventing intermarriage with others physically and mentally inferior, and it has to a certain extent helped to keep the higher races from excess in eating and drinking and insanitary habits.

We commend the book to all who are interested in India; it is well produced, and the illustrations are sufficient.

A result of making the journey to India and Kashmir quicker and easier has been to increase greatly the numbers of visitors from this country, and the books written by them. These books are of many kinds: there are standard works more or less official; books on sport and travel; and books, among which we class *A Holiday in the Happy Valley: with Pen and Pencil*, by Major T. R. Swinburne (Smith & Elder), that are mainly records or diaries of pleasant days spent in novel surroundings. When, as in the present instance, the country is Kashmir, and the writer has the merits of accurate observation and truthful description, and is moreover no mean artist, the result can scarcely fail to be satisfactory.

The route followed from India was by Abbotabad and Mansera, the more usual road being joined at Chakoti, a rest-house picturesquely situated on the left bank of the river Jehlam, there contracted in channel, swift and turbulent. Srinagar was duly reached, early impressions were recorded, and excursions made to well-known places of attraction in the neighbourhood, such as the Loláb and Lidar valleys, Wángat, and Gulmarg. The decadence of many Kashmir manufactures is noted—that of the shawl trade specially; and there are many remarks as to recent changes which will interest those who knew the country in old days. These remarks, however, lose much of their value, because the year in which they were written is nowhere recorded. This is a common fault; we are told, e.g., with much precision, what happened on May 4th or May 6th and even learn the events of various hours and minutes; but the year is not stated. Incidentally a clue is given, for on arrival at Srinagar on or about April 6th telegrams from Lahore reported the disastrous earthquake at Dharmasala; and again on October 30th, at Udaipur on the way home, preparations were being made for the visit

of the Prince of Wales, who was expected in the course of a fortnight. Nevertheless, readers may justly complain if they have to employ research in order to establish such dates.

Some of the author's reflections show sound appreciation of circumstances; thus of a dusty journey over country where scarcity was impending, between Delhi and Agra, he writes:—

"We have given peace and, to a certain extent, prosperity to the teeming millions of India, and they have increased and multiplied until the land is overburthened, and Nature, with relentless will, bids Famine and Pestilence lay waste the cities and the plains. Then Science, with irrigation works and improved hygiene, strives hard to gain a victory, but still the struggle rages doubtfully."

The illustrations, all coloured, deserve mention: artistically, their merit varies widely, but all give the impression of great endeavour to ensure fidelity; type and binding are appropriate. Appendixes contain information as to game licences and restrictions, and a note of expenses, which were evidently kept within reasonable limits. The index and notes will be useful to future travellers; and the map serves its purpose.

Mr. Boyd Alexander's expedition *From the Niger to the Nile* (Arnold) is one of the most notable achievements on record since the Emin Pasha Relief Expedition closed what we may call the era of the great explorers. Its results, chronicled in these two volumes without undue technicality, are important in two directions—geographical and zoological; and these have been so fully dealt with in specialist publications as to absolve us from the necessity of dwelling on them in any detail. The ethnographical part of the work strikes us as somewhat perfunctory. Mr. Alexander's route brought him into contact with some little-known, if not in some cases entirely unknown tribes, and he has made careful notes of all the information obtainable about them; but it is evident that the non-human fauna of the country interests him more than the human. This is not said by way of detraction—*non omnia possumus omnes*; and it certainly implies no inhumanity on the part of the explorers. The contrary, indeed, is proved by the almost uniformly friendly relations maintained with the natives, and the fact that the "boys" remained with them to the end of the journey, though we can scarcely agree with the author in calling this fact "unprecedented," since we have (to take one instance only) the case of Livingstone's Makololo followers. It is surely by an oversight, by the by, that Bukar is said (vol. ii. p. 186) to be "one of the original lot that started with us from Nigeria," as there is nothing to show that this is not the same Bukar who joined the expedition on Lake Chad, as related on pp. 88-90, being then a slave engaged in picking indigo for the Lowan of Kowa. A curious case of "possession" or "alternation of personality" (whichever one likes to call it) on the part of a Hausa is related on p. 280 (vol. ii.). The deaths of two out of the four Europeans taking part in the expedition lend a tragic interest to the narrative, of a kind happily less frequent than it used to be in African travel-books. With regard to the author's eloquent defence of the Congo State (vol. ii. pp. 338-45), while giving full credit for the generous spirit which dictates it, we can only say that he has based his conclusions on insufficient evidence, which, unimpeachable so far as it goes, is utterly inapplicable to the whole of that vast territory, and leaves the matter very much where it was.

Mrs. Constance Larymore's book, *A Resident's Wife in Nigeria* (Routledge & Sons), is brightly written—indeed, we feel that this somewhat hackneyed expression fails to do it justice. It possesses all the advantages of the resident's closer acquaintance with a country without losing the freshness and vividness commonly associated with first impressions only. The second part, "The Household," tells one just the things one wants to know, and will be invaluable to the not inconsiderable number of ladies whose destinies call them to the new Protectorate. The remarks on servants, horses, gardens, poultry, &c., are not only marked by excellent good sense, but are also agreeable reading even for those who have no personal concern with these thorny subjects. It is perhaps sufficient to say that, having once taken up the book, we found it extremely difficult to lay it aside. Many passages might have been marked for quotation, but we must content ourselves with a bare reference to two especially interesting (and incidentally instructive) ones: the account of Capt. Moloney's death (pp. 54-6), and the inquiries made by Mr. and Mrs. Larymore at Bussa as to the drowning of Mungo Park (pp. 174-5). The following little touch from the description of the visit to Katakum may serve to show the spirit in which the volume is written:—

"They made friends at once, and the Sariki and his immediate followers were my almost daily visitors. On one of these visits, with a sort of shy reproach he touched the skirt of my coloured linen frock, and asked gently why, when I came to his house to see him, I did not wear pretty clothes like that—his people only saw me in a black gown (my habit!). After that I had to sacrifice comfort to friendship, and be careful to ride into town in my lightest muslin!"

It is not surprising to find that Mrs. Larymore left Africa—"the country we both love so well"—with regret.

Across Widest Africa. By A. Henry Savage Landor. (Hurst & Blackett.)—Mr. Savage Landor represents a type of traveller which we find it difficult to regard with sympathy. His journey through Africa is certainly a noteworthy achievement, and covers a large extent of little trodden ground. But the reckless generalities in which he frequently indulges, as to phenomena which occur "all over tropical Africa," naturally make one cautious about accepting his information unsifted. Without giving way to an unreasonable optimism, one may be permitted to wonder whether all the various tribes met with were so repulsive as they are painted; and when we find a reference to "the natives of Asia, with whom it is always a pleasure to converse," we cannot help remembering the author's Tibetan experiences, and suggesting that it is distance and lapse of time which lend the enchantment. Mr. Landor's defence of the Congo State, like Mr. Alexander's, scarcely needs refutation; it is sufficiently discounted by a glance at his route-map, which shows that his way lay for only a short distance within the northern border of that vast territory. The conditions at Banzville are evidently far from typical, and the high character and proved capacity of the Italian officers in charge of that and the neighbouring post afford no evidence as to what has happened elsewhere. Moreover Mr. Landor is either not aware, or has found it convenient to ignore the fact, that the Italian Government has, since the date of his journey, prohibited any officers in its service from engaging in that of the Congo State.

The perusal of Mr. Landor's adventures frequently inspires the wish that it were

possible to hear the version of the other party concerned. For our own part, if we are to regard the episode of his photographing the terrified women at the ford (vol. i. p. 153) as characteristic of his habitual conduct, we must confess that, though it can scarcely be regarded in the light of an "atrocious," we should be surprised to find that his relations with the natives had been agreeable.

All due qualifications being made, there is a large amount of interesting reading in these two handsome and well-illustrated volumes. Mr. Landor, it may be observed, refuses to accept the theory that malaria is propagated by mosquitoes, or sleeping-sickness by the tsetse-fly. But medical experts may be left to deal with his views on these points, if they think it worth while.

In the Strange South Seas. By Beatrice Grimshaw. (Hutchinson & Co.)—It is a pity that a lady with so much enterprise in travelling and talent for literature should have been seduced by a bad tradition into writing a book inferior to her last. Many things in it are truly excellent—notably, certain personal descriptions, and the author's judicious observations on lepers, missionaries, and manners. But the book is tainted throughout with the taint of journalism, and the trail of the tourist is over it, in spite of the occasional gird at "globetrotters" and "the tripper element" in which the writer indulges. Our author is greatly concerned for the Man Who Could Not Go, and she wants to convey to him the full flavour of the South Seas.

The islanders have their private life, and this Miss Grimshaw is very far from divining, or even trying to divine. After two years among the Polynesians she still regards them chiefly as comical characters; she believes that Capt. Cook founded whatever civilization they have; she cannot distinguish half-castes from natives (as witness the photographs of "natives" at p. 30); she mistakes European music or imitations of it for the native article; and believes that Mormon missionaries are "carrying coals to Newcastle," whereas the Polynesians do not practise polygamy, any more than Mormon missionaries preach it.

"Murea" should be spelt Moorea; "pareo," pareu; "papa," papaa; "tiere," tiare. So far as we are aware, there is no other record than that on p. 193 of Endymion having been snatched into the air by an eagle.

It was inevitable that a book should be written about last summer's famous motor-car race from Pekin to Paris, and Luigi Barzini has performed the task in a most creditable manner. His record, entitled *Pekin to Paris*, translated by L. P. de Castelvechio, with Introduction by Prince Borghese (E. Grant Richards), occupies well over six hundred large pages, and is furnished with a hundred illustrations from photographs, and a good map showing the route traversed by Prince Borghese's Itala car. It is a straightforward, graphic piece of journalism, and provides a full and detailed account of the adventurous journey. It may be considered over-long by some, but the reviewer has found its interest well sustained, and it has no "padding."

The suggestion of a race for motor-cars from Pekin to Paris was started in the columns of the *Paris Matin*. After a host of enthusiastic warnings, offers, and promises in the same journal came a concise statement from Prince Borghese, announcing that he would compete in the race with an Itala car. Later, the author of this book, a journalist on the staff of the

Corriere della Sera, was commissioned to proceed to Pekin, and accompany the Prince throughout his journey. Three other cars and a tricycle attempted the same feat; but Prince Borghese's was the vehicle which actually reached the winning-post, the Paris office of the *Matin*, on August 10th, after leaving Pekin on June 10th, and completing the entire journey on its own four wheels, though not always under its own power. Sixty out of the first 150 miles from Pekin had to be accomplished with the aid of tow-ropes attached to men and mules. Time after time the car had to be dug and lifted out of quagmires, dragged through rivers or, by help of levers, inch by inch, up slippery banks, and over boulder-strewn mountain sides. In his Introduction Prince Borghese says: "There are people who say that our journey has proved one thing above all others, namely, that it is impossible to go by motor-car from Pekin to Paris!" In a sense, that comment is justified by these pages, notwithstanding the various means of progress. Men and oxen, boats and rafts, had frequently to be employed; and the Prince had to arrange beforehand an elaborate system of supply stations at frequent intervals along his route, or he would have been unable to obtain fuel and lubricants for his machine. The journey did not prove that the Paris to Pekin route is suitable for motor-cars, but it did show that the modern automobile of good make may be relied upon to carry its owners wherever other wheeled vehicles could carry them, and to withstand the strain of continuous travel in difficult circumstances. But, whatever the practical value of Prince Borghese's journey, we are glad to have this account of it, for the simple reason that it forms a deeply interesting book of travel. The author makes no display of technical motor-ing knowledge, but the car used is well described in an appendix.

The general get-up of *Tangerine: a Child's Letters from Morocco*, edited by T. Ernest Waltham (A. & C. Black), is remarkably good, especially in view of its price. It consists of juvenile letters composed during a holiday spent in Tangier. The writing is naive and agreeable; it is, indeed, more to our taste than the preface, which is, we think, the least readable portion of the book. Mr. Waltham speaks of having bribed Moors in Tangier with nothing more sophisticated than "a few bright beads." We venture to think that only their native courtesy, and the strong sense of dignity which characterizes the Arabs of North Africa, prevented the bribed ones from indulging in Mr. Waltham's presence in the merriment his bribes must have provoked. He has allowed inventions of purely European origin to appear in these pages, and we gather from his preface that his own knowledge where the real Morocco is concerned is no more adequate than that which may naturally be looked for in the letters themselves. In short, we have here a number of pretty and uncorrected impressions formed during a short stay in the one city in Morocco which is not characteristic of its primitive side. It is the city of Morocco's foreign residents—the gateway through which one may pass into the real Moghreb. The book is generously illustrated by a rather good selection of photographs. Many of the subjects will be familiar to tourists who have bought pictures in the shops of Tangier's Inner Sôk; but some of them are fresh. One seriously labelled 'A Riff Murderer' is amusing. It is odd that the Spanish guide employed to escort the writer of these letters on excursions should have so far

indulged his uncorrected fancy as to suggest the belief that a wild man from the hills who threatened to shoot would permit himself to be photographed in the act of aiming. Children ought certainly to enjoy a travel book which is designed for their especial edification, and deals with a land of marvels.

Greece and the Aegean Islands. By Philip Sanford Marden. (Constable & Co.)—Every book on Greece is interesting, for, as our author justly remarks, no two travellers, if independent of one another, ever visit exactly the same series of places. The present tourist leaves out Laconia and Messene. Thessaly and Eubœa; on the contrary, he gives us a bright sketch of Thera, and something concerning Cos, Knidus, Samos, &c. He went about in a steamer with an American party, who were in a great hurry, and he tells us at every turn that there was something of interest a few miles off, and no time to see it. This feeling of perpetual scampering spoils our enjoyment, and makes us impatient to ask the question, Why on earth should a man in a hurry imagine that his experiences are of any value? Mr. Marden honestly tries to avoid subjects which he does not understand, and to tell us merely what he saw as he ran along; but of course he could not avoid mistakes. He tells us that there is now a fierce controversy going on as to whether the beehive structures about Mycenæ were built for treasure houses or for tombs. No man of sense has the smallest doubt that they were tombs, or that precious things were deposited with the dead. The author tells us in his preface that, "in mercy to non-Hellenic readers, he has sought to exclude with a firm hand quotations from the Greek language." We feel that no very strong hand was necessary, and that the mercy was not confined to non-Hellenic readers, when we meet such statements as this: "[Corfu] in Greek still bears the name of Kerkyra, a survival of the ancient Coreyra, the name by which it was known in the days when Athens and Corinth fought over it."

In many other places we find superficial and inaccurate statements. Mr. Marden thinks the Museum at Athens incomparable for its series of specimens of Greek sculpture "from its earliest strivings to its highest ultimate success." This is not so. Archaic things it has in plenty, also Hellenistic things; but of the golden age very little, owing doubtless to the Roman plundering in the centuries immediately before and after Christ. He describes the theatre at Epidaurus as an amphitheatre, showing that he does not know the meaning of this term. The photographs illustrating the book are for the most part excellent and well chosen; the style is bright and clear, but very transatlantic in colour. Thus we find "in the vicinity of the 16th century B.C."; Thera has to send for water, "aside from what she collects from rain"; "The proprietor, so it developed [i.e., turned out] spoke Italian"; "a lantern did materialize mysteriously from some nook"—a florilegium which we gather from twenty pages of the book. On the whole, we think it will amuse, but hardly instruct, the reader.

SHORT STORIES.

LADY CATHERINE MILNES GASKELL gives an impression of knowing her country well. Apart from any actual merit in the stories themselves, *Prose Idylls of the West Riding* (Smith & Elder) has a distinct flavour of its own which suggests a breed of men and women and a type of country different

from those of the rest of England. The author gives no elaborate descriptions of scenery, but by the far more effective method of touches here and there, hardly noticeable in the flow of the narrative, suggests wide distances, and lonely moors dotted about with dark, strenuous, industrial towns, which haunt the memory. In the same way her people have an air of ruggedness, one might almost say savagery, which makes them hard to fathom for the civilized denizen of softer climes. In the West Riding clergymen often find a difficulty in getting on with the inhabitants: this is confirmed remarkably by the striking story 'T' Wife Bazaar,' which illustrates the methods a parson has to adopt before he can gain respect and consideration; and it is not every clergyman who is able or inclined to adopt such methods. The stories in themselves are not particularly interesting, but as a vivid picture of the life and moral atmosphere of a country-side the book is of exceptional merit.

Mr. J. S. Fletcher is most at home in Yorkshire, but *The Ivory God, and other Stories* (John Murray), are not predominantly Yorkshire. As a rule, the tales are conventional in attitude, though the workmanship is efficient. Whether they have a supernatural tinge or not, they are eminently readable, but are hardly likely to be read a second time. One must suppose that the exigencies of magazine literature dictated most of them. Some are frivolous, and others are tragic; but all are deft. Directness and simplicity of narration constitute the most noteworthy feature in Mr. Fletcher's performance. He has a better instinct for the short story than most writers of fiction; but his work appears in many of these tales to have been somewhat perfunctory.

Mr. Algernon Blackwood has a perfectly ghoulish taste for the gruesome and the uncanny, and its extreme ghouliness makes it hardly suitable for art. After reading a book like *The Listener, and other Stories* (Eveleigh Nash), one is set wondering what it is which differentiates such stories from those of the great masters in the tale of terror. Poe and De Quincey and Stevenson could write of horrors so as to arrest the attention, but they were never repulsive, as Mr. Blackwood is in some of his stories. It certainly is not the subject which makes the distinction, for some of Mr. Blackwood's horrors might well have been welcomed by those authors; it is rather the attitude of mind with which the subjects are envisaged. The feeling resulting from a really attractive tale of horror, if one may use the expression, is that the horror is merely used as an instrument to reveal the ordinary workings of the human mind. Just as a vivisectioner sometimes thinks it necessary to give pain and use exceptional circumstances to discover the most ordinary physical processes, so real artists use the distorted and the horrible to explore the normal workings of the mind. But Mr. Blackwood seems to perform his unpleasant operations as an end in themselves. He seems to be only concerned, in such stories as 'The Listener,' and 'Miss Slumbubble and Claustrophobia,' in relating nauseous terrors; and in the drab monotony of his victims he loses sight of any psychological meaning which might be attached to them. In contrast, however, to his other stories stands 'Max Hensig.' Here he gives real action, both physical and mental; he interests the reader in the narrator of the story, and immediately produces a sketch where the horror is kept to its true ancillary position. 'Max Hensig'

is not a great story, still it was worth telling.

The range of Mr. Stephen Gwynn's subjects in *The Glade in the Forest* (Dublin, Maunsell & Co.) is considerable, some of them being conceived more or less frivolously, and others with a serious desire to set forth Irish problems of the day. In the matter of construction and art the story which gives the volume its title is the best. It is a pure comedy, almost a romantic farce; certainly a comedy of errors which makes extremely pleasant reading. The second tale is intended to show the power of abnegation in the Irish peasant, and has its pathetic side. The third is merely a conventional story fit for ordinary magazine consumption. The fourth is designed to deal with the question of the Irish hunger for land, the fifth is a study in social temperaments, the sixth spectacular, and the last a picture in genre. All show a genuine talent in the author, without rising to any height of achievement.

Irish Neighbours. By Jane Barlow. (Hutchinson & Co.)—The author of 'Irish Idylls' has lost none of her gifts. Her tales are as racy of the soil as they were when they first reminded us of Galt or Ferrier in another field. The present series of seventeen stories will be read with pleasure by all who can appreciate the workings and expression of the Irish mind. Perhaps the first story is about the best. When "Murtagh Gilligan" leaves his Western cabin to seek his fortune in the East, his horror at seeing the sun "rising on him" from the sea, where he had been wont to look for sunset, sent him back on foot that day from the ill-omened region. But the width of view he attained was worth the journey. There is an admirable small boy described in 'An Invincible Ignoramus,' the longest of the tales, dealing with a higher social circle. Of the rest, 'The Libby Anns,' three generations of an impoverished family, who are relieved at once by the appearance of a son from America; 'A Dinner of Salt Leaves,' which gives a pathetic picture of poverty on the West Coast; 'The Clock and the Cock,' and 'A Test of Truth,' have impressed us most.

What Ascott R. Hope does not know about schoolboys is hardly worth knowing. His latest volume, *Dramas in Duodecimo* (A. & C. Black), is a collection of seven short stories, "abstracts and brief chronicles of youth." They are of even merit, the most successful, perhaps, being 'The Midsummer Night's Crime,' in which a boy, locked up all night in a bathing-place, believes himself to have witnessed the perpetration of a brutal murder by two members of the Yeomanry. After the Mayor and the colonel have been summoned from the Yeomanry Ball in breathless haste to the scene, the crime proves to be nothing worse than the drowning of the bath-keeper's dogs. The mystery is guarded with equal skill in 'All in the Wrong,' but is not so well worth guarding. 'The Amateur Dominic: Very Tragical Mirth,' speaks for itself. The arm-chair critic, suddenly called on to stand the fire of a classroom full of boys of rather more than the usual ingenuity in attack, fares no better than might have been expected. Not less diverting is 'The Red Ram,' which tells how an Irish professional football player is passed off as a pupil in a young gentlemen's academy for the purpose of playing against "the College." Altogether there is abundant evidence that the author's hand has not lost its cunning. Indeed, if anything, it has grown too cunning; for the practice of putting a separate headline at the top of every other page, though

it gives scope to a memory fertile of quotations, distracts the reader from the story, and is therefore not to be commended.

The Crested Seas, by James Brendan Connolly (Duckworth & Co.), a baker's dozen of stories dealing with the life and work of the fishermen who sail from Gloucester, U.S.A., appears to have been printed, as well as written, on the other side of the Atlantic. It is full of the slap-dash faults which go with over-hurried production; and its sentiment throughout is not merely very American, but childishly anti-British. The author's purview is, in fact, extraordinarily and bitterly parochial. He has evidently imbibed some violently anti-British notions regarding the Newfoundland fisheries, and is cheerfully oblivious to the fact that political opinion on both sides of the Atlantic holds Great Britain's attitude on this question to have been quixotically, and even unjustifiably, generous to the United States. He also shows a puerile ignorance of facts familiar to most people in connexion with British maritime customs and traditions, and appears to resent the high esteem in which Newfoundlanders are held as a race of brave and able sailors. He suggests that on board British ships the seamen are quartered in the hold among the cargo, and that British officers refuse food and shelter to castaways picked up at sea. Mr. Connolly has a real gift for the spinning of simple sea-yarns; and it is a pity that he should waste it by writing too hastily, or allowing local prejudice to dull the interest of his narratives.

Stories and Sketches, by Mary Putnam Jacobi (Putnam's Sons), are apparently the work of a lady who later devoted herself to medical and scientific work, and have been collected since her death. They mainly strike a reader of to-day as illustrating the remarkable advance which has been made in the short story since the sixties of last century. There was in those days no fear of tiring the reader with *longueurs* or the absence of action. Mrs. Putnam Jacobi's earliest tales were written when she was seventeen, and her latest at the age of twenty-nine. All found a welcome in American magazines of repute; and they make interesting studies from the historical point of view. Undoubted talent is exhibited in them, but they belong to another day; and probably the author was wise in giving up literary work for the scientific life to which she adhered subsequently.

OUR LIBRARY TABLE.

Sociological Papers. Vol. III. (Macmillan & Co.)—The Sociological Society's third volume maintains its high level. The contributors of papers are G. Archdall Reid, W. McDougall, J. L. Taylor, J. Arthur Thomson, Patrick Geddes, A. E. Crawley, R. M. Wenley, W. H. Beveridge, G. de Wesselitsky, Mrs. Sidney Webb, and H. G. Wells. The excellent custom is continued of appending reports of discussions, and, together with these, the comments passed on abstracts of the papers circulated amongst experts unable to be present when they were read. Some valuable material (if theory rather than brute facts can be said to constitute "material") has been collected in this way, notably in connexion with Mr. Crawley's brief but suggestive paper on the nature of religion. Whilst the wide range of topics covered by the papers suggests that sociology is a science of somewhat uncertain or (shall we say?) unlimited scope—a view with which one section of the Society would appa-

rently agree, whilst the other half would be violently displeased—it is at any rate all to the credit of the Society that it should bring together into one area of discussion competent thinkers representing so many distinct interests. Indeed, may we not as would-be peace-makers venture to define a science as simply "an area of discussion"? At all events, this is less severe than to say with Mr. H. G. Wells (p. 377): "A science is a thing lacking in style, making no use of insight, and disregarding values." If, however, Mr. Wells is disposed to be hard on science, Mr. Bernard Shaw is half inclined to be its patron, speaking of "the Darwinian biology" as "a science which leaves out the main factors of evolution, and still has made remarkable contributions to our knowledge of life." He proceeds, in that autobiographical vein which he has made his own:

"I, being a writer of fiction like Mr. Wells, maintain that the dramatic and Utopian method is much the higher; I begin with the synthesis ready made in my own imagination, which leaves men like Comte and Spencer far behind. But if I make the accusation that they leave out factors, they can accuse me of that too."

But biology, whether utterly damned or faintly praised, nevertheless manages to have half this volume pretty well to itself, thanks to the exploitation of the new science of eugenics, with which the Sociological Society has identified itself from the first. And that even the man of science can be Utopian after his fashion is shown by Mr. McDougall, whose "practicable eugenic suggestion" is that civil servants should receive an increase of salary as often as there are additions to their families. We commend the theme to Mr. Shaw for his next play. The scene might be laid in Rome, where the *jus trium liberorum* flourished under the emperors, and where, if we remember rightly, the poet Martial was made an honorary father-of-three.

Devonshire Characters and Strange Events. By S. Baring-Gould. (John Lane.)—Mr. Baring-Gould prefers studies of travel, or delving in forgotten books in search of curious information, and collecting folk-lore, to writing novels. But it seems as if there is no limit to his industry outside the old creative province. He has written hymns; he has written histories; he has written biographies; and he has a weakness for just such books as his latest. Looked at rawly, it may be set down as superior bookmaking; but there is always more than that in Mr. Baring-Gould's work. He exposes himself to the charge in many pages, and in his choice of many episodes; but he has always something better at the back, something which repays the reader for quarrying. Not that the quarrying is a difficult job; on the contrary, it is very easy and very alluring. One can turn over these chapters on Devon oddities and Devon characters with the certainty of finding them readable. But it is often the readableness of *Tit-Bits*. For example, there is the story of Eulalia Page, meet subject for a 'Newgate Calendar,' or that of Caraboo, the impostor who pretended to be a Malay princess. This sort of provender is unworthy of Mr. Baring-Gould's talent and time. On the other hand, the author enriches his account of White Witches in the county with personal experiences of his own; and he reduces the legend of Arscott of Tetecott to its proper and sordid proportions. Devon was the home of sea-captains, and several of these papers are concerned with Devon adventures by sea and land. The tales of Sir John Fitz, and of his daughter, afterwards Lady Howard, were well worth a place here. The account of the pirates of Lundy is interesting; the strange case of

Joanna Southcott deserved resuscitation; and there is a good paper on two hunting parsons, of whom Jack Russell is one. A friend who knew the North Devon of those days describes it thus to Mr. Baring-Gould:—

"North Devon society in Jack Russell's day was peculiar—so peculiar that no one now would believe readily that half a century ago such life could be—but I was in the thick of it. It was not creditable to any one, but it was so general that the rascality of it was mitigated by consent."

Mr. Baring-Gould testifies to the efforts made by Bishop Phillpotts to put down the hunting habits of his clergy, but the poor bishop has, if we remember aright, inherited a reputation for slackness in other quarters. No doubt he gave up his task in despair. What could he accomplish in the face of such obstinate men as the Rev. John Russell, who kept his pack at eighty, and, when abandoning it at the personal request of his diocesan, handed it over to his wife? The other parson, of inferior quality, Froude, has been painted by Blackmore in 'The Maid of Sker,' and, we believe, without exaggeration.

This book is thus frankly a book of gossip, and, as we have said, makes capital reading. It deals with the byways of history and biography. It takes no account of the great and significant names, such as Raleigh, and Drake, and Joshua Reynolds. It deals exclusively with minor characters. In his Preface Mr. Baring-Gould appeals, in the interests of his publisher, for information concerning the pictures of James Gandy, a pupil of Van Dyck.

As regards the technical side of *Discoveries*, by William Butler Yeats, the latest production of the Dun Emer Press, we are glad to observe a marked improvement in every direction in type-setting and press-work. There is still room for advance in the mechanical work of getting the book ready for the purchaser, but on the whole the volume is very creditable to the Irish ladies who produce it. It is even printed on paper made in Ireland. The essays by Mr. Yeats deal with the connexion of art with the life of everyday people. The key-note to 'Discoveries' is, "What moves natural men in the arts is what moves them in life, and that is, intensity of personal life." This has been said before many times in many ways, but Mr. Yeats proceeds to build up a little canon of criticism applied to the needs of everyday art, interspersed with dainty cameos which serve as suggestions for fresh essays. Every one who is an amateur of English knows the quality of Mr. Yeats's prose: it seems to grow more rhythmical as it grows more simple in expression. It would be a pleasure to quote passages for their beauty of sound, but it would be unfair to separate them from the frame in which they are set. Let us add that the edition consists of two hundred copies only.

It is a little difficult to say anything new about *Sartor Resartus* as issued by the Doves Press. Their press-work and type-setting are probably the best in the world; their paper is not unworthy of the work; and their type, while not unimpeachable, is modelled on the finest originals—in fact, as producers of the printed book they stand almost alone at the head of their craft. It is still more difficult to say anything new of Carlyle's book. With its crabbed vigour it has, perhaps, influenced more young men than any other book of its century. When Carlyle himself spoke slightly of it, he was probably moved by the universal homage paid to it rather than to his later and more reasoned works. One wonders how many men still living have written to him about

'Sartor Resartus'—the number must be great. To Carlyle-worshippers a copy of this edition will be nearly as valuable as that unique example printed with the initials of the nouns in capitals, German-wise, not now to be found.

A REVISED and enlarged edition has appeared of Mr. Howells's *Venetian Life* (Constable), which we praised as long ago as 1866 for the "certainty of hand, and brightness of colour," shown by "a lively American traveller." Since that day Mr. Howells has become one of the leading men of letters in the United States, but he has no reason to be ashamed of his early offspring. A new chapter, 'The Author to the Reader,' explains the genesis and advance of the book, and also the judicious alterations which have been suggested by time and riper reflection. With its excellent type, and twenty attractive illustrations in colour by Mr. Edmund H. Garrett, the volume should be in demand as one of the best of books on Venice. Specialists in art will hardly approve of all Mr. Howells's views, but that side of Venetian life is amply represented by other books.

Suffolk Records and MSS.: Index. Compiled by H. B. Copinger. (Manchester, privately printed.)—The five volumes of Mr. Copinger's lists of records and other documents dealing with the history of Suffolk have been more than once praised in these columns. An additional volume has now been issued, which forms a complete index to all the names of both persons and places that have been mentioned. It makes an invaluable supplement, and appears to be compiled with the greatest care. We have tested it in a variety of places, and have not succeeded in finding a single blunder or omission.

The Literary Year-Book for 1908 (Routledge) contains a good deal of matter which will be useful to editors and journalists, the main features being a 'Directory of Authors'; an 'Index of Authors,' arranged provisionally under the subject-headings of their literary works; a section on 'Law and Letters'; another on 'Libraries,' which is good, and may be regarded as authoritative, since it is recognized by the Library Association; lists of publishers, agents, &c.; and a classified 'List of Cheap Reprints.' The last feature is of real value. We cannot say the same for the new classification of authors attempted, nor are we satisfied with the 'Directory' on which it is founded. In these sources of information we find included as living at least five writers who are dead, and were fairly well known in their various spheres: Romilly Allen, Montagu Burrows, Moncreu Conway, Harry Quilter, and W. G. Rutherford. The first has been succeeded in the editorship of *The Reliquary* by Dr. J. C. Cox, who is not mentioned under any of the archaeological sections. Omissions, indeed, are so numerous, and the qualifications for insertion under a particular heading often so feeble, that we are not inclined to trust this list at all. There is a heading 'Introduction,' including six persons, who are stated in the introduction to be mainly guilty of "window-garden books." It is a somewhat obscure description, which may apply to Mr. A. C. Benson, but seems hardly suitable to our old contributor Dr. Jessopp, whose name, by the by, is misspelt here and elsewhere. We fail to find Mr. E. V. Lucas under 'Humour,' Mr. H. H. Davies under 'Drama,' Dr. Galton under 'Anthropology,' or Mr. G. W. Forrest under 'Indian History.' Why have a section with one name in 'Abyssinian

History' and omit 'Political History,' of which much has been written of late? The section on 'Journalism' is ludicrously inadequate, as is that on 'Latin Language and Literature.' We doubt whether such a list is desirable; but if it is, much more pains must be taken with it to make it at all representative. The same remark applies to the 'Directory of Authors.' It does not show sufficient supervision. The knighthood is noticed, for instance, of Sir John Laughton, but why not Sir W. M. Ramsay and Sir John Rhys? The proof-reading throughout of names has not been well done.

THE BOOK SALES OF 1907.

II.

NOT many sales were held during February, and the military and naval works belonging to Major-General Terry, to which reference has already been made, were almost the only books sold during that month to which particular attention need be directed. On March 15th and following day one of those miscellaneous sales which are frequently productive of sensational prices brought a total of nearly 13,000*l.*, about half the amount being obtained from manuscripts consisting chiefly of mediæval service-books, impossible to describe in a few words. The autograph MS. of "Scots who hae wi' Wallace bled," on a folded sheet of 8vo paper is, however, more tractable. It was found in an old scrapbook belonging to the late Mr. A. Hamilton, and realized 355*l.* A number of poems and letters sent in one packet by Burns to his friend and patron Alexander Frazer-Tytler sold for 365*l.*, and some other MSS. in the handwriting of the poet for 350*l.* These are large amounts, but the feature of this sale consisted of a number of extremely scarce and valuable books relating to Sir Martin Frobisher and Sir John Hawkins. What was described as the first edition in English of Frobisher's first voyage, but may have been the second edition of his second voyage, 1578, sold for 1,000*l.* (new calf, one leaf wanting); the first edition of the second voyage, 1577, for 760*l.* (modern calf extra); and the original separate edition of Frobisher's third and last voyage, 1578, for 920*l.* (calf extra); while the original and only separate edition of Hawkins's second voyage, 1569, made 630*l.* (new calf). These four small 8vo books, by no means in ideal condition, consequently realized the very large sum of 3,310*l.* At this sale 'King Glumpus' (see *The Athenæum* of February 23rd, 1907, p. 225, and March 2nd, p. 254) fetched 153*l.*; 'The Exquisites,' another farce with illustrations (coloured in this instance) by Thackeray, 1839, 8vo, 76*l.*; a copy of 'A Relation of Maryland,' 1635, small 4to, with the large folding map (often wanting) by Cecil, 400*l.* (unbound, blank leaf missing); 'Paradise Lost,' 1667, a sound copy in the original sheep, 125*l.*; and a copy of the first edition of 'The Vicar of Wakefield,' 2 vols., Salisbury, 1766, 92*l.* (old calf). Original editions of a number of works by Charles Lamb also fetched good prices. These were 'The Adventures of Ulysses,' 1808, 8vo, 31*l.* (original boards without label); 'Tales from Shakespeare,' 2 vols., 8vo, 1807, 22*l.* (morocco extra); 'Blank Verse,' 1798, 8vo, 30*l.* (boards, not original); and 'John Woodvil,' 1802, 8vo, a presentation copy, 35*l.* (original boards).

The sale held by Messrs. Christie, Manson & Woods on March 20th was of a miscellaneous character, and, as often happens in the King Street rooms, many of the books were extra-illustrated or in some other way invested with a peculiar interest;

for example, the 'Parthenia,' 1646, which had some contemporary MS. music inserted at the end. 40l. (old calf), and an illustrated copy of 'The Bristol Riots, by a Citizen,' enlarged to folio size. This realized 46l. (unbound). The library of the late Dr. William Roots of Kingston-on-Thames, and other properties sold by Messrs. Hodgson on March 20th and following day, consisted primarily of Americana and books in old bindings, the whole fortified by several manuscripts, extra-illustrated books, and works relating to Napoleon. The MS. used for setting up in type Thackeray's essay on George II. in 'The Four Georges,' reached 81l., though it had the author's corrections only, and was not otherwise in his handwriting. The highest amount obtained for any of the Americana was 36l. for Theodore de Bry's 'Grands Voyages,' Parts I. to IX., first edition (except Part VI., second edition), the whole in 2 vols. folio (morocco extra); and it is worthy of note that the original drawing by "Phiz" to illustrate the Trial Scene in 'Pickwick' sold for the handsome sum of 50l.

A portion of the library of the late Mr. George Gray, formerly Clerk of the Peace for Glasgow, immediately preceded, in point of date, the Van Antwerp sale to which reference was made in the former article. Though of nothing like the same importance, it contained, nevertheless, some scarce works, for instance, Zachary Boyd's 'The Garden of Zion' and 'The Second Volume of the Garden of Zion,' together 2 vols., small 8vo., 1644, fairly good copies, 70l. (morocco extra); an autograph letter of Burns on four pages 4to, respecting some "Daughters of Belial" who had made themselves obnoxious to his landlady by singing and rioting on the top floor of her house in Edinburgh, 141l.; and another copy of the Kilmarnock Burns, 1786, bound this time in morocco extra, 260l. At this sale the first three editions (1746-52-74) of the poetical trifle by Dougal Graham (a bellman in Glasgow) relating to the Rebellion of 1745 sold for 171l., the published price of the three tracts being but 1s. 4½d. The first edition, that of 1746, is represented, so far as is known, by the single copy sold on this occasion, and the other two are also excessively rare.

This brings us to the portion of the library of Sir Henry Mildmay sold at Sotheby's on April 18th and two following days, remarkable chiefly for some fine illuminated manuscripts, Shakespeareana, and a nearly perfect copy of Gower's 'Confessio Amantis,' printed by Caxton in 1483. This sold for 310l., but was eclipsed by several of the Shakespeare volumes. Thus a very short and imperfect copy (12 in. by 7½ in.) of the First Folio sold for 680l.; and the 'Sonnets,' 1609, 4to, for 800l. (much cut down, old morocco). This, in the light of the 2,000l. obtained by private sale for a copy of the 1612 edition of 'The Passionate Pilgrime' about twelve months ago, was perhaps cheap. The total amount realized by Sir Henry Mildmay's sale was 7,455l., some illuminated 'Horæ' in script of English execution, but with Franco-Flemish miniatures and decorations, selling for as much as 1,300l., or more than a sixth of the whole.

Other important libraries sold about this time, to which reference must be incidentally made, included those of the late Mr. Samuel Adams of New Barnet, sold by Messrs. Puttick & Simpson on April 25th and following day; Mr. Robert T. Gill of Brighton, most of whose books were in modern and expensive bindings, usually calf or morocco extra, frequently with gilt edges and inlaid with leather of various colours; and the late Mr. Henry Charles

Harford, the last being the most important, and productive of some high prices. Seven tracts bound together, including the 'Journal of Major George Washington,' 1754, sold for 405l. (half calf); Roger Williams's 'The Bloody Tenet of Persecution,' 1644, and 'The Bloody Tenet yet more Bloody,' 1652, in 1 vol., 4to, 40l. (calf); 'Hamlet,' printed by W. S. for John Smethwicke, n.d. (1636?), 4to, 172l. (unbound, damaged); Thomas Gabriel's 'Historical Account of Pensylvania,' 1698, 160l. (original boards); and a folio volume comprising Capt. John Smith's 'True Travels,' 1630, Sir Richard Hawkins's 'Observations on his Voyage into the South Sea,' 1622, and Ligon's 'History of Barbados,' 1657, 100l. (calf).

The selected portion of the library of Mr. W. Bromley-Davenport of Chelford, which was sold at Sotheby's on May 10th and 11th, was catalogued in 378 lots, realizing some 4,570l. Of this total 2,175l. was obtained for ancient MSS.; and three collections of illuminated miniatures and initial letters cut from fourteenth- and fifteenth-century MSS., and mounted in scrap-books, fetched 410l. The printed books were also extremely important, either on their own account or for special reasons. Queen Catherine of Aragon's copy of Agrippa's 'De Incertitudine et Vanitate Scientiarum,' 1530, small 4to, realized 37l.; the 'Bastimens of France,' by Androuet du Cerceau, 2 vols., folio, 1576-9, 40l. (original French calf); a copy of the first edition of Francesco Berlinghieri's 'Geographia' (1481), folio, 77l. (imperfect, old vellum); 'Le Livre de Jehan Bocasse de la Louenge et Vertu des nobles et cleres Dames,' first French edition, Paris, Verard (1493), 112l. (old calf); and an imperfect copy of the first edition of the 'Book of St. Albans,' 1486, consisting of 51 leaves only (instead of 90), 61l. (morocco).

This sale, though important, was put into the shade by that held on May 31st and following day, also at Sotheby's, when more than 16,000l. was realized for a comparatively small number of books. The explanation is that this collection comprised the exact kind of works for which money does not appear to be a suitable equivalent, that is to say, early and important editions of the older English classics. The prices fetched by many of these were enormous, e.g., Shakespeare's First Folio, 1623, 2,400l.; the Third Folio, first issue, having the portrait on the title and the verses opposite, 1663 (instead of the issue 1664), 1,550l.; John Bale's 'Tragedye or Enterlude manifesting the Chiefe Promyses of God unto Man,' 1538, 4to, 170l.; the same author's 'A Newe Comedy or Enterlude concerning Thre Lawes,' 1562, 4to, 101l. (damp-stained); the 'Comedie termed after the Name of the Vice, Common Conditions,' n.d. (1576?), 255l.; 'Everie Woman in her Humour,' 1609, 4to, 103l.; Fulwell's 'Like will to Like,' 1587, 4to, 101l.; Greene's 'George à Greene, the Pinner of Wakefield,' 1599, 4to, 109l.; John Heywood's 'The Four P's,' Copland, n.d., 4to, 151l.; John Phillips's 'Patient and Mecke Grissill,' n.d., 4to, 250l.; 'The First Part of the Contention betwixt the two famous Houses of Yorke and Lancaster,' 1594, 4to, the foundation of Shakespeare's 'Henry VI., Part II.,' 1,910l.; 'The Merchant of Venice,' 1600, 4to, 510l.; 'King Lear,' 1608, 4to, 250l.; 'Hamlet,' W. S. for John Smethwicke, n.d., 4to, 180l.; 'Arden of Faversham,' 1592, 4to, 1,210l.; and others, most of them unbound, as all the above were. At this sale also a superb copy of La Fontaine's 'Fables Choieses,' Paris, 1755-9, 4 vols., folio, from the library of the Comte d'Artois, sold for 140l.; the original MS., in 3 vols., of Sir Walter Scott's 'History of Scotland'

510l.; a complete copy of *The Snob*, eleven numbers on paper of various colours, 110l.; an imperfect copy of Caxton's 'The Golden Legende,' 1483, 480l. (modern oak boards); and Byron's 'Fugitive Pieces' of 1806, to which reference was made in the former article, 182l. (original wrappers). This was Byron's own corrected copy, made for the first published edition of the 'Hours of Idleness' in 1807, and was accompanied by a letter of directions to the printers, S. & J. Ridge of Newark—an interesting relic.

Noting *en passant* Sir Francis Seymour Haden's 'Études à l'Eau-forte,' the series of 25 proof etchings on China paper, 1866, which realized 200l., we come to Mr. Percy Fitzgerald's large collection of dramatic literature, sold at Sotheby's on June 14th. The total reached was nearly 1,000l., though individual prices were not high, most of the plays having been bound in calf or half-calf, and often cut into. The copy of Shakespeare's First Folio, some leaves in facsimile and others from the Second Folio, sold for 135l.; the first collected edition of Beaumont and Fletcher's 'Works,' 1647, folio, for 28l.; the scarce first edition of Dekker's 'The Whore of Babylon,' 1607, small 4to, for 24l. (defective and stained); 'The Two Noble Kinsmen,' 1634, small 4to, for 25l. 10s. (mended, morocco); and Sir John Suckling's 'The Discontented Colonel,' first edition, n.d., small 4to, for 24l. (boards). Mention must also be made of one of the four large, fine-paper copies of Scott's 'Lay of the Last Minstrel,' sold on the 14th of June for 72l. This copy had a drawing and also a MS. poem by Scott inserted.

The remaining portion of the season, which virtually ended on July 27th, was occupied with a dozen collections, notably those of Mrs. Craigie; Mr. Stuart Samuel, already referred to as containing some valuable manuscripts; the Dukes of Altemps, removed from Rome; and a miscellaneous assortment sold on July 26th and 27th, including some Brontë relics, about which much was written at the time. Of these, Mr. Samuel's library was the most important; in fact, it constituted one of the most interesting sales of the year. It was at this sale that Browning's 'Pauline,' 1833, containing a long autograph note by the author, brought 225l. (morocco extra); and the 8 parts of 'Bells and Pomegranates,' presentation copies, 120l. (two covers missing). Mr. Samuel laid great stress on books containing manuscript alterations, additions, and inscriptions, and had collected a large number of these much-desired volumes. Such prices as 70l. for 'Alice's Adventures in Wonderland,' 1865; 30l. for 'Through the Looking-Glass,' 1872; 45l. for Coleridge's 'Sibylline Leaves' (1817); 99l. for 'Bleak House'; and 53l. for Richardson's 'Clarissa,' 8 vols., 1748, besides others too numerous for mention, were all justified by one or other of the highly exceptional circumstances to which reference has been made.

The new season, which opened early in October, and will, following the usual practice, close with the last days of next July, has, even thus far, been productive of a great deal. A number of books from the library of Macready were sold on October 21st; and the sale of a portion of the library of the Earl of Sheffield; some scarce Americana sold by Messrs. Hodgson on November 21st; the collection of works relating to Napoleon disposed of by the same firm on December 10th; and above all the early editions of Shakespeare belonging to Earl Howe, sold, in part at least, by Messrs. Sotheby on the 21st of the same month, will be well within the memory, having been referred to recently in *The*

Athenæum. There would be little use in traversing again such familiar ground, and all that need now be said of these sales is that they accentuated the points raised in the preceding article, and singled out the fashionable books of the day, for which hardly any price within the ever-widening bounds of reason can be considered too high. It is these books, and the often apparently outrageous prices they fetch all over the country, which stimulate a search for hidden literary treasure in all kinds of out-of-the-way and unsuspected quarters. This search results sometimes in the discovery of exceedingly important volumes, which have been condemned by a combination of circumstances to a lengthy period of neglect, though these circumstances may be regarded as having contributed in a great measure to their salvation. Certain it is that during the last twelve months these books of great price have come from somewhere in vastly increased numbers. They have swollen the average, upset calculations, and fortified a decidedly erroneous belief that old books of whatever kind are becoming the exclusive property of the rich. During the last twelve months some 160,000*l.* worth of books have been sold in the London rooms, and in this estimate are not included innumerable products of third- and fourth-rate sales, which have been advisedly left unnoticed. The general average now stands at about 4*l.* 5*s.*, taking one lot with another the year through, and this is a notable increase on the preceding average of about 2*l.* 12*s.* The sudden rise is entirely due to the unusual number of scarce and important books of which I have spoken as having been sold during the year just come to an end.

J. HERBERT SLATER.

'THE LICENSED TRADE.'

The Cathedral, Manchester.

YOUR reviewer, who noticed Mr. Pratt's book in your issue of January 4*th*, has repeated some statements of his author which are no longer true. The number of Prohibition States in America is not now three, but six, Georgia, Oklahoma, and Alabama having lately adopted Prohibition. It is highly probable that others will follow soon. But the progress of temperance legislation in America and our Colonies is not to be measured by the rise or fall of State Prohibition. Another method, that of Local Option, has been found a readier and sounder plan, under which vast areas in the States and in Canada are now "dry" areas. It will be remembered that Local Option is the plan favoured by British reformers.

I am anxious that your readers should know the exact truth. I write as a scholar and as a reformer also, and I find that literary people are, as a class, the least acquainted with the facts and arguments that concern temperance legislation.

E. L. HICKS.

JOHN CUMMING NIMMO.

MR. JOHN C. NIMMO, whose death was briefly recorded in *The Athenæum* last week, was intimately connected with the publishing business, for he gained his experience in the firm of his brother, Mr. William P. Nimmo, and was allied by marriage with the firms of Bartholomew, Philip, and Whitaker. After his brother's death he continued in business at 14, King William Street, Strand, in partnership with Mr. Bain, until,

after a short time, the latter left England to take charge of the Toronto Library. From the year 1884 Mr. Nimmo managed his business alone, and applied himself chiefly to the production of library editions and elaborate illustrated works produced with scrupulous finish. Among his earlier publications were complete editions of the chief Elizabethan dramatists, edited by Mr. A. H. Bullen. The purchase from Messrs. Fawcett of Driffield of the well-known books of the Rev. F. O. Morris added a valuable series of works on natural history to his catalogue; while later, in a felicitous moment both for himself and for English literature, he commissioned Mr. J. A. Symonds to translate Cellini's 'Autobiography,' thus initiating a friendly acquaintance that ended only with Mr. Symonds's life. Mr. Nimmo's other great achievement was, as noted last week, the issue of the "Border Edition" of the Waverley Novels, under the editorship of Mr. Andrew Lang, with a large number of etched illustrations of singular merit. The best etchers of England and France found him a liberal patron, since no one else used the medium for book illustration so freely or so well. He was also one of the first to adopt consistently the net system of publishing. In later years failing health and other troubles impaired Mr. Nimmo's activity, but he deserves to be remembered as one who really loved books, and spared neither his energies nor his money to make his publications perfect.

C. J. H.

SHAKESPEARE'S BIRTHPLACE TRUST.

January 3*rd*, 1908.

I think the public will be interested to learn that the Trustees of Shakespeare's Birthplace have just succeeded in adding to their collections two rare editions of Shakespeare's works, to take their place beside the two equally rare volumes which were acquired last year. The Trustees have now purchased perfect copies, in admirable condition, of the original edition (in quarto) of Shakespeare's 'A Midsummer Night's Dream,' 1600, and of the second edition (in quarto) of 'The Merry Wives of Windsor,' 1619.

The recent history of these newly-acquired quartos increases the interest normally attaching to such bibliographical rarities. The two volumes long formed part of the famous Rowfant Library of Frederick Locker-Lampson. It will be remembered that in 1904 the whole of that splendid collection was, to the general regret, sold to a bookseller of New York, who subsequently disposed of the Shakespeareana to an American connoisseur. But the migration proved temporary. In the spring of last year the American collector resold most of the Locker-Lampson Shakespeareana in London. Among the volumes that were then offered for sale were the two which have now become the property of the Trustees, and are, in virtue of that transfer of ownership, now dedicated in perpetuity to the use of the British public. The Trustees believe that the British public will share their satisfaction in bringing the maritime wanderings of these rare memorials of Shakespeare's work to a happy termination on this side of the Atlantic, and in thus providing at least two of Locker-Lampson's Shakespearean quartos with a permanent haven in this country.

SIDNEY LEE,

Chairman of the Executive Committee, Shakespeare's Birthplace Trustees.

THE DOUGLAS CAUSE.

Fox Oak, Hereham, Surrey.

IN the course of a very complimentary criticism of my book 'The Story of a Beautiful Duchess,' your reviewer (*Athenæum*, Dec. 28) puts the pertinent question, "Why should Lady Jane Douglas have burdened herself with twins...when a single baby would have answered her purpose?" and since the same idea may occur to others who read my account of this most extraordinary mystery, I trust I shall be allowed to add a few words of explanation. The reason why I do not "grapple with that point" is, I believe, a sound one. Usually, no conjecture is more likely to prove fallacious than that which seeks to impute a logical motive to the great criminal, and it seems to me preferable, when possible, to elucidate the crime rather than to indulge in psychological speculations. Once upon a time a young girl was accused of poisoning a discarded lover, the motive alleged by the prosecution being that she wished to prevent him from making public some compromising letters. Was she actuated by this irrational incentive? and did she not realize that if she killed the man the fatal correspondence must be read by the person who took charge of his effects? On another occasion a guardian was indicted for the murder of his ward, who had assigned to him a life-assurance policy or had made a will in his favour. At first sight the motive appears obvious. Yet must not the accused have known—for he was a shrewd man of the world—that the youth was under age, and thus his signature on a legal document was worthless? Since learned tribunals have been puzzled to decide whether or not there was a motive for the crime in these particular instances (and it is possible to cite a score of similar ones), I hesitated to form conjectures that seemed equally dangerous, and were quite unnecessary.

Of course Lady Jane Douglas had a motive in wishing for offspring. She acknowledged that this was the object of her marriage. Her brother had told her that they would be his heirs. It was the best way of obtaining his forgiveness. But though this motive was strong, it would be unfair to urge it, merely on suspicion, unless there was evidence that she had adopted supposititious children. The chain of evidence, however, is a tough one, as, I believe, readers of my book will admit; and it appears superfluous to offer conjectures with regard to subsidiary motives that might possibly weaken, and could not strengthen, a strong case. Still, as your reviewer has suggested that my work in this respect is defective, I will make good the omission, and try to imagine why Jane Douglas "burdened herself with twins...when a single baby would have answered her purpose."

1. It was better to choose twins in case one child should die. This foresight was justified by events. One of the children did die.

2. The arrival of twins would seem more plausible, for people would say that, although it was conceivable that a woman might adopt one child, it was unlikely she would be able to beg, borrow, or steal two children. No great criminal lacks audacity.

3. It is not certain that she contemplated the adoption of two children. From the first she had contrived a loophole. If the Duke of Douglas had forgiven her at once, she would have been able to say that the delicate Sholto had died.

4. She may have thought that the presence of twins would make her situation more pathetic.

5. It would appear that she did not tell her friends of the birth until three or four

days after the adoption of the boy Archibald. During that time it may have been thought that he did not bear sufficient resemblance to herself or her husband. Hence the story of twins, so as to give the opportunity of finding a more suitable child.

6. History shows that the craftiest criminals make the greatest blunders. Thus, intent upon her crime, she may not have realized what a great burden she was taking up. Having once put her hand to the plough, she was obliged to go on. Still, she did not burden herself with the second child till just before her return to England to play her grand coup.

Any of these conjectures are as credible as the contention that she could not have adopted two children because she would deem one sufficient. Moreover, it is unfair to contend that the case for the prosecution is weakened because the motives of the accused reveal a lack of perspicuity.

Your reviewer pays an ill compliment to my lucidity when he speaks of the need of "hush-money." Lady Jane Douglas concealed her identity when she took the children. She may have bought the first from the poor Mignons, but in either case it would have been absurd to attempt a bribe. She placed her trust in secrecy.

Finally, I should like to add that in my account of this strange mystery I do not claim to have proved beyond the possibility of doubt that the children were supposititious, but I do claim to have proved that the claimant Archibald Douglas did not establish his birthright, and that the verdict of the Court of Session was a just one.

HORACE BLEACKLEY.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Authority in Religious Belief, and other Essays, 2/ net. These essays have already been published separately as 'Unitarian Tracts,' and are by twelve authors.
 Bush (J.), A Memorial, 2/6 net. Edited by his Wife, with a brief Memoir by the Rev. Arthur Hoyle.
 Cheetham (S.), A History of the Christian Church since the Reformation, 10/6.
 Churchman's Penny Library: About some Favourite Hymns, by P. P. K. Skipton; Songs of Dawn, by A. R. G.; Thoughts on some of the Collects, by E. Romanes, 1d. each.
 Congregational Year-Book, 1908, 2/6.
 International Journal of Apocrypha, January, 6d. net.
 Maclaren (A.), The Second Book of Kings from Chap. VIII. and the Books of Chronicles, Ezra, and Nehemiah, 7/6.
 In Expositions of Holy Scripture.
 Mauro (P.), Mornings in the College Chapel, Second Series, 5/ net.
 Schofield (A. T.), Christian Sanity, 3/6.
 Scott (Rev. A. Boyd), Pilgrim's Passage. Eight short addresses.
 Smith (E. M.), The Mystery of Three, 3/6. A Bible study.
 Whitworth (Rev. W. A.), The Sanctuary of God, and other Sermons, 4/6 net. Edited by Willoughby Carter.
 Williams (Rev. C. R.), Arrows shot at a Venture, 2/6 net. Essays on literary and religious subjects.

Fine Art and Archaeology.

- American Annual of Photography, 1908, 3/.
 Arundel Club Publications, 1907, 21/. Among the contents are two works by Velasquez, which were supposed for some years to be lost.
 Groot (C. Hofstede de) and Valentiner (Dr. W. R.), A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century, Vol. I., 25/ net. Based on the work of John Smith. Translated and edited by Edward G. Hawke.
 Jones (E. A.), The Old Silver Sacramental Vessels of Foreign Protestant Churches in England, 21/ net. Illustrated with full-page plates.
 Masterpieces of Holbein the Younger, 6d. net. Sixty reproductions of photographs from the originals, principally by F. Hanfstaengl.
 New (E. H.), Twenty Drawings of Sir Christopher Wren's Churches, 5/.
 Palestine Exploration Fund, Quarterly Statement, January, 2/6.
 Tinworth (G.), From Sunset to Sunset: Our Saviour's Last Day of Suffering, 1/. Represented in 14 panels, with illustrative texts of prophecy and fulfilment.

Poetry and Drama.

- Colum (P.), Wild Earth, 1/ net. A book of verse.
 Cousins (J. H.), The Awakening, and other Sonnets, 1/.
 Darley (G.), The Complete Poetical Works, 1/ net. Reprinted from the original editions in the possession of the Darley family, and edited with an Introduction by Ramsay Colles in the Muses' Library. For notice of Darley's 'Nepenthe,' see *Athen.*, Sept. 18, 1897, p. 377.

Lara (I. de), Soléa, Drame Lyrique. Mis en Vers français par Jean Richepin.
 MacCathmaoil (S.), The Gilly of Christ, 1/ net. With three symbols by A. M. Wentworth Shields.
 Morris (Sir Lewis), Works, 6/. New Edition.
 Mullin (L.), The Lands of the Moon and other Poems, 2/6 net.
 Pirie (J.), The Croonings of a Cowboy, and other Verses, 1/ net.

Poets and the Poetry of the Nineteenth Century: Humour—George Crabbe to Edmund B. V. Christian, 1/6 net. New Edition. Edited by Alfred H. Miles.
 Robinson (A. C.), Lancelot and Guinevere, 1/ net.
 Shakespeare: King John, King Richard II., 7/6 net each. Renaissance Edition.
 Ways of God, 6d. net. One hundred poems on the great problems of existence, selected by Adam L. Gowan.

Music.

Guild of Play Book of Festival and Dance. Written by G. T. Kimmins, Dances arranged by M. H. Woolnough, 5/ Oldmeadow (K.), Great Musicians, 3/6 net. With 32 illustrations.

Bibliography.

Catalogue of the Pamphlets, Books, Newspapers, and Manuscripts relating to the Civil War, the Commonwealth, and Restoration, collected by George Thomason, 1640-1661, 2 vols., 30/.
 Gray (G. J.), A Bibliography of the Works of Sir Isaac Newton, 5/ net. Also contains a list of books illustrating his works, with notes. Enlarged Edition.
 Wenckstern (Fr. von), Bibliography of the Japanese Empire, Vol. II., 1894-1906. A classified list of the literature in European languages relating to Japan, with a list of the Swedish literature on that country by Miss Valfrid Palmgren.

Political Economy.

Gibson (A. H.), Bank Rate: The Banker's Vade Mecum, 2/6 net.

History and Biography.

Baring-Gould (Rev. S.) and Fisher (Rev. J.), The Lives of the British Saints, Vol. I., 10/6. Treats of the saints of Wales and Cornwall, and such Irish saints as have dedications in Britain.
 Brown (R.), Notes on the Earlier History of Barton-on-Humber, Vol. II., 15/ net.
 Clarke (William), A Collection of his Writings, with a Biographical Sketch, 7/6. The volume, which is edited by Herbert Burrows and John A. Hobson, is divided into three sections: Political Essays, Appreciations, and Culture and Criticism.
 Gilson (Capt. C. J. L.), History of the 1st Battalion Sherwood Foresters (Nottingham and Derby Regiment) in the Boer War, 5/ net. With Introduction by Lieut.-General Sir H. L. Smith-Dorrien, 10 plans, and 4 portraits.
 Gosse (Edmund), Ibsen, 3/6. In Literary Lives Series.
 Green (Mrs. J. R.), Town Life in the Fifteenth Century, 2 vols., 20/ net.
 Hughes (T.), History of the Society of Jesus in North America, Colonial and Federal, Vol. I. Part I. 21/ net. Documents, 1605-1888.
 Perry (B.), John Greenleaf Whittier, 3/6 net. A sketch of his life, with selected poems.
 Sainsbury (E. B.), A Calendar of the Court Minutes, &c., of the East India Company, 1635-9, 12/6 net. With Introduction and notes by William Foster.
 Schurz (C.), Abraham Lincoln, 42/ net. A biographical essay.
 Wister (O.), The Seven Ages of Washington, 8/6 net. An illustrated biography.

Geography and Travel.

Haggard (H. Rider), A Winter Pilgrimage, 3/6. New Edition. For former notice see *Athen.*, Nov. 9, 1901, p. 623.
 International Geography (The), by Seventy Authors, 15/ net. Edited by Hugh Robert Mill, with 489 illustrations.
 Jesse (Louie), Historical Games for Children, 3/6.

Education.

School World, 1907, 7/6 net. A monthly magazine of educational work and progress.

Philology.

Harry (J. E.), Problems in the Prometheus. In University Studies of the University of Cincinnati.
 Thimm (Capt. C. A.), Egyptian Self-Taught (Arabic), 2/. Contains alphabet and pronunciation, vocabularies, &c. Third Edition, revised by Major R. A. Marriott.

School-Books.

Black's Picture Lessons in English, Book III. 6d. With 14 illustrations in colour.
 Carter (M. E.), The Groundwork of English History, 2/. In the University Tutorial Series.
 Endecott (F. C.), A School Course in Physics: Light and Sound, 2/6.
 Joppen (C.), Historical Atlas of India, 3/ net. For the use of High Schools, Colleges, and private students.
 Macmillan's Supplementary Readers—Senior Adventures of Robinson Crusoe; Tanglewood Tales; Intermediate—Ali Baba; Fables from Aesop and Others; Story of Sinbad the Sailor; Junior—Fairy Tales, I. and II.; Tales from Andersen, 4d. each.
 Mitchell (G. W.), An Introduction to Latin Prose, 3/6.
 Nesfield (J. C.), Key to Aids to the Study and Composition of English, 4/6 net.

Science.

American Institute of Engineers: the Ontario Meeting, and their Tour through the Districts of Cobalt, Sudbury, and Moose Mountain, 5/ net.
 Gowan's Nature Books: Pond and Stream Life, by W. B. and S. C. Johnson; Wild Birds at Home, Third Series, by C. Kirk, 6d. net each.
 Roscoe (H. E.) and Schorlemmer (C.), A Treatise on Chemistry, 30/ net. Vol. II. The Metals. New Edition. For review of Vol. I. see *Athen.*, Sept. 9, 1905, p. 341.
 Russell (W.), Arterial Hypertonus, Sclerosis and Blood Pressure, 7/6 net.
 Stansbie (J. H.), Iron and Steel, 6/ net. In the Westminster Series.
 Stevens (W. C.), Plant Anatomy, 10/6 net.

Juvenile Books.

Japanese Fairy Tales, 6d. net. Translated by Prof. Basil Hall and others in Gowan's International Library. Signposts for Children, by a Grandmother, 5/. Illustrated. Fiction.

Benson (E. F.), Sheaves, 6/.
 Blyth (J.), Rubina, 6/. With coloured frontispiece by Penrhyn Stanlaw.
 Cleeve (Lucas), A Woman's Aye and Nay, 6/.
 Dawe (Carlton), One Fair Enemy, 6/.
 Forster (R. H.), A Jacobite Admiral, 6/.
 Gissing (A.), Second Selves, 6/.
 Gould (N.), A Hundred to One Chance, 6d. New Edition.
 Hume (Fergus), The Sacred Herb, 6/.
 Hyne (Cutcliffe), McTodd, 6d. New Edition. For former notice see *Athen.*, Sept. 26, 1903, p. 409.
 Malvery (O. C.), The Speculator, 6/. A story of modern life and society.

Meade (L. T.), Little Josephine, 6/. With coloured frontispiece by E. F. Sherrie.
 Ritchie (Mrs. D. G.), Man and the Cassock, 6/.
 Shiel (M. P.), The White Wedding, 6/.

General Literature.

Bodleian Library Staff-Kalendar, 1908.
 Family Recorder. A neatly planned book of forms for recording personal history, arranged by Sir William Bull.
 Humane Review, January, 1/.
 Local Government Directory, Almanac, and Guide, 1908, 8/6.
 Magda, Queen of Sheba, 5/. Now first translated into a European tongue from the Ancient Royal Abyssinian manuscript, 'The Glory of the Kings,' by Hughes Le Roux, and into English by Mrs. John Van Vorst. Illustrated by an Abyssinian artist.
 More (K. Mervin), Despatches from Ladies' Clubland, 6/.
 Mount Tom: an All Outdoors Magazine, August-September, 12 numbers, 1 dol.
 Peat's Farmer's Diary and Account Book, 1908, 3/.
 St. Bride Foundation Institute, Bride Lane, E.C., Twelfth Report, 1/.
 Shaw (A.), Political Problems of American Development, 7/6 net. Columbia University Lectures.
 Short Passages from the Works of Carlyle, 2/6 net. Selected by Sarah Spencer.
 Spectator, Vol. V., 1/ net. With Introduction and notes by George A. Aitken. In Routledge's New Universal Library.
 Woman and the Wise, 3/6 net. Collected and edited by G. F. Monkshood.
 Yates (L. H.), Business Matters for Women Simply Explained, 1/ net.

Pamphlets.

Jeffery (G.), A Summary of the Architectural Monuments of Cyprus (chiefly Medieval and Later): Part VI. Kyrenia District, 4d. A contribution to the general archaeological survey of the island.
 Religion and the Church. A letter to a friend from Auckland, N.Z.
 Toyokuni (U. I.), Japanese Colour Prints in the National Art Library, Victoria and Albert Museum, 14d. Catalogue, with 3 illustrations.

FOREIGN.

Theology.

Feret (Abbé P.), La Faculté de Théologie de Paris et ses Docteurs les plus célèbres: Vol. V. Dix-septième Siècle, Revue littéraire, 7fr. 50.
 Kränlein (Dr. J.), Die sprachlichen Verschiedenheiten in den Hexateuchquellen: ein Beitrag zum Sprachbeweis in der Literarkritik des Alten Testaments, 1m. 50.

Fine Art.

Anstellungs-Jahrbuch, Parts 5 and 6, 3m. 20.
 Vita d'Arte: Rivista mensile d'Arte antica e moderna, No. 1, 3 lire.

Fiction.

Fraycourt (P.), Dupeux, 3fr. 50.
 Levaillant (A.), Paillards des l'antan, 2fr. Third Edition.
 Madol, Journal d'un Mannequin, 3fr. 50.
 Veber (P.), Les belles Histoires, 3fr. 50.

*. All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

MR. UNWIN will publish very soon a study of 'The Novels of George Meredith,' by Mr. E. E. J. Bailey. Its object is to show the analogies between Mr. Meredith's work and that of earlier novelists, and to illuminate its growth and aims.

MISS ELEANOR G. HAYDEN has just completed a new volume, entitled 'Islands of the Vale.' It deals with the history, past and present, of some half-a-dozen villages in a sequestered tract of one of the Home Counties, and is enlivened with local gossip and rustic comedy. The book, which Messrs. Smith & Elder hope to publish in April or May, will be illustrated by Mr. J. M. Macintosh.

MR. J. L. GARVIN, till lately editor of *The Outlook*, has become editor of *The Observer*, with a proprietary interest.

'A FAMILY CHRONICLE' is the title of a volume which Mr. Murray publishes during the coming week. It is a history of three generations of Englishwomen, and is based on notes and letters collected by Barbarina, Lady Grey. It covers a period of about a hundred years, and contains reminiscences of Fanny Kemble, Bulwer Lytton, Lord Lynedoch, "Bobus" Smith, and others who shone in society and the world of letters during the last century.

MR. MURRAY has also in the press a new novel by Miss Macnaughtan, entitled 'The Three Miss Grames,' which will be published shortly. It is a study of three girls and their aunt. Miss Macnaughtan's earlier novels, 'The Lame Dog's Diary' and 'The Expensive Miss DuCane,' are now issued by Mr. Murray.

A CORRESPONDENT writes :—

"It does not seem to have been observed that the view which is taken in your notice last week of 'Father and Son,' that the 'Father' in the book is an illustration of the fact that 'Puritanism never has known, and never will know, how to deal with children except by making them prigs,' is not at all borne out by a very interesting paper, full of humour and knowledge of boy life, and not at all priggish or Puritanical, in *Longman's Magazine*, March, 1889, pp. 512-24, by the late Mr. Philip Henry Gosse, F.R.S., on 'A Country Day-School, Seventy Years Ago.' The stories of school life therein show that the writer thoroughly understood it, and make the reader wonder if the 'Father' did not understand the 'Son' better than the Son now thinks he did, and was quite so severe or mirthless as the book would make one fancy."

MESSRS. KEGAN PAUL & Co. have in the press, and will issue shortly, a new volume of poems by Mr. William Gerard, the author of 'Dolcino' and other verse.

A NEW monthly magazine for book-lovers, *The Bibliophile*, is announced for March next, with offices at Thanet House, Strand. A good list of supporters is published, and the names range from Lord Burghclere to Mr. George Wyndham, M.P., and from Mr. F. T. Bullen to Mr. Arthur Symonds, the writers with special knowledge of books including Mr. Cyril Davenport, Mr. Sidney Lee, Mr. A. W. Pollard, and Mr. H. B. Wheatley. The price of the magazine is to be sixpence.

RUMOUR has been busy for some time over the fate of the post of Historiographer Royal for Scotland, rendered vacant by the death of Prof. Masson. A final decision has now been made in favour of the continuance of this modest post with its 180*l.* a year; and the names most discussed in connexion with the appointment are those of Prof. Hume Brown, Mr. Andrew Lang, Dr. Hay Fleming, and Mr. R. S. Rait.

MR. JAMES WATSON writes from Peebles :—

"In reviewing Dr. Patrick's 'Statutes of the Scottish Church' you question whether the word 'warie,' as found in 'The Three Priests of Peebles,' means to curse; and

you suggest 'vary' as its proper signification. Your suggestion is plausible, if the first occurrence of the word in the poem is only taken into consideration; but the word is repeated with, apparently, a very different meaning. When the 'cunning clerk,' appointed by the clergy to answer the King's question, is about to discharge the duty laid on him, he repeats the question, and varies the lines you quoted, thus :—

And quhair for now all that cuir can warie,
Methink ye mene quairfoir sa may not we?

That is, the clergy or bishop cannot now heal the sick and comfort the sorrowful, as in olden times. The 'clerk's' answer further shows that this is the meaning attached to 'warie' in the poem. He says :—

Thus, greit, excellent King! the Halie Gaist,
Out of your men of gude away is cheist;
And, war not that doutles I yow declair,
That now as than wald hail (heal) baith seik and sair?

WE regret to notice the death of Mr. William Carnie, of Aberdeen, whose name has been familiar in literary and musical circles all over Scotland for more than half a century. His 'Northern Psalter,' issued before the Churches had provided official collections of their own, proved the most successful book of psalm and hymn tunes ever published in Scotland. He was connected with the Aberdeen press for many years, and three volumes of his 'Reporting Reminiscences' were published recently. His little volume entitled 'Waifs of Rhyme' depicted happily Scottish rural life and character. Mr. Carnie's portrait, painted by Sir George Reid, and now in the Aberdeen Art Gallery, was publicly subscribed for some years ago.

ARRANGEMENTS are in progress for new lectureships at Edinburgh University in Geography and Economic History, and Mercantile Law. Mr. W. Warde Fowler has been appointed Gifford Lecturer, as from October, 1909.

THE privately printed book on 'Brougham and his Early Friends,' consisting of numerous hitherto unknown letters, will occupy three volumes instead of two, as formerly announced, and will appear in the early spring. The additions are due to the later discovery of many letters of importance. The whole is collected and arranged by Mr. R. H. M. B. Atkinson and Mr. G. A. Jackson. Subscribers should send their names to Messrs. Darling & Pead, of 32, Harrington Road, South Kensington.

IN *Chambers's Journal* for February, Mr. Henry Leach has retold the 'Love-Story of Queen Victoria' from the recently issued 'Letters.' Mr. George Pignatorre writes about 'Old and New Cairo'; and the Rev. A. J. Foster on 'Woburn Past and Present,' with a sketch of the earlier Russells and the Duke of Bedford's collection of birds and beasts. Lady Napier gives her views on the subject of 'Back to the Land.' An old postmaster, Mr. R. S. Smyth, of Londonderry, traces 'The Course of a Post-Letter'; and Mr. Frederick A. Talbot writes on the new processes in the manufacture of 'Powdered Milk.'

MR. DOUGLAS CRICHTON is engaged in writing a history of the family of Crichton, and his record will include

researches into the career of the Admirable Crichton.

MESSRS. BLACKWOOD will publish shortly the series of papers contributed by Mr. Hector Macpherson to the Edinburgh *Evening News* (of which he is editor), under the title of 'A Century of Political Development.'

A LECTURE will be delivered at King's College, Strand, by Dr. B. P. Grenfell, on the 28th inst., on 'Recent Discoveries of Papyri at Oxyrhynchus.' The lecture will be illustrated by lantern-slides, and will be free to the public.

MESSRS. SEALY, BRYERS & WALKER write from Dublin :—

"We beg to thank you for the review of Canon O'Hanlon's 'History of Queen's County,' Vol. I., on the 25th ult. With reference to the complaint contained in last paragraph, we have to point out that the inclusion of a map of the modern Queen's County would not have been appropriate to a volume which deals with the territory before the 'County' was formally constituted. Consequently the map is reserved for Vol. II. The preface in which the maps are mentioned—'Father O'Leary's'—is a preface to the whole work, not to a portion of it. We think this is readily recognizable from the wording."

LAST Thursday Mrs. Stopes opened the year at the Toynbee Hall Shakespeare Society with a lecture on 'The Friends of Shakespeare's Sonnets.' She brought forth a mass of evidence that the youth referred to was no other than the Earl of Southampton. That first step granted as a fact, she went on to suggest associated explanations of some of the problems of the Sonnets.

A WORK is in preparation by Mr. Edmund G. Gardner—the author of 'Dante's Ten Heavens' and 'Dukes and Poets of Ferrara'—on 'Dante's Lyrical Poems,' which is to include both a study in mystical and erotic poetry and an attempt to construct a critical text of the fifteen *canzoni*, the famous series of odes. The volume, which is to be published by Messrs. Constable, will contain also the ballads, sonnets, and other *rime*, or minor poems.

MR. A. E. THISELTON writes :—

"In his edition of 'Shakespeare's Sonnets,' Mr. W. H. Adow writes: 'It is known that during the closing years of the sixteenth century he [i.e. Shakespeare] was on terms of friendship with the young William Herbert, Earl of Pembroke, a munificent patron of letters who, in Mr. Wyndham's phrase, was then "one of the brightest particles in the shifting kaleidoscope of Court and Stage"' (p. ix).

"I have always understood that the only direct evidence that Shakespeare was on terms of friendship with the nobleman in question is contained in 'The Epistle Dedicatorie' of the First Folio; but this being written in 1623, is surely a weak foundation for inferring such friendship during the closing years of the sixteenth century."

ON Monday last Mr. James Mason, an industrious author and editor, of Beacon Cottage, Braunton, Devonshire, died at Barnstaple.

THE death is announced, in his seventy-eighth year, of Mr. William Wilson, of Sanquhar, Dumfriesshire, who at one time published a local newspaper and edited a local magazine, but was better known by his work on the 'Folk-lore of Upper Nithsdale.'

THE most interesting name in the New Year list of French honours is that of Madame Marcelle Tinayre, to whose powerful work we have frequently directed the attention of our readers. The other new "Chevaliers" of the Légion d'Honneur include M. Jules Huret of the *Figaro*; M. Albert Guignon, author of 'Son Père'; M. Maurice Leblanc; M. Edouard Schuré; and M. Gabriel Trarieux, the dramatist.

PROF. BALDASSARE LABANCA, of the University of Rome, has entrusted the translation of his 'Difficoltà antiche e nuove degli studi religiosi in Italia' to an Oxford man, the Rev. Louis H. Jordan. Prof. Labanca will prepare a new Preface, and the translator is to add an Introduction, dealing somewhat fully with the outlook for the historical study of religion in Italian universities.

RECENT Government publications of some interest include Report of the Board of Education for 1906-7 (6d.); Vol. XXIV. of Hertslet's Commercial Treaties (15s.); and Correspondence respecting the Peace Conference at the Hague (1s. 6d.).

NEXT week we shall pay special attention to educational literature and school books and problems, including reports of the Head Masters' Association, the Assistant Masters' Association, the L.C.C. Conference of Teachers, and the Modern Language Association; and an article on 'Classical Teaching,' by a schoolmaster of experience.

SCIENCE

CHEMICAL LITERATURE.

Inorganic Chemistry. By E. I. Lewis. (Cambridge, University Press.)—This volume is the outcome of an attempt, by the Chemistry Master at Oundle School, to provide a course in chemistry for a class of boys of whom some have been promoted from a lower science set, and the others come direct from the classical side. Also an endeavour is made to follow a strictly logical method: no compound of unknown composition is used for chemical purposes, unless to discover its composition; after this it may be freely used. This postpones the most convenient methods of preparing many gases, but on the whole appears to work advantageously. The book is intended for the revision of lessons, chapter by chapter, and at the end of the chapters in the first half of it are problems and exercises, some of them of a high standard, suitable for a second revision.

After an introductory chapter follow chapters on water, air, common salt and its components, chlorides and the like, leading to the conception of equivalent mass and the laws of chemical combination. The next section leads up to the atomic theory with the aid of the consideration of sulphur and carbon and some of their

compounds, and Faraday's laws of electrolysis. Chapters on the application of the atomic theory complete Part I., and in these, matters like combined water, acids and bases, hydrocarbons, and compounds of nitrogen are dealt with and used as examples.

Part II. leads up to the periodic classification of the elements with the help of a larger amount of information concerning the elements already dealt with, and the introduction of a few others; but the metals and their compounds are not treated in detail.

The author has set himself a difficult task in trying to draw up a scheme suitable for such a mixed class of boys as that he mentions, but we think he has accomplished it with success, and certainly with great care and skill. The book will prove useful in other schools than that from which it originated.

The figures of apparatus, which are numerous, are neat and clear. A chapter on respiration and nutrition is a useful addition to such a book, and the author throughout has endeavoured to make use of illustrations and examples from everyday life. The experiments relating to oxidation and hydration illustrated by the rusting of iron are excellent. The work is exact and slips are very rare, but Rochelle salt (p. 358) contains water of crystallization, four molecules.

A Course of Practical Organic Chemistry. By T. Slater Price and Douglas F. Twiss. (Longmans & Co.)—The head of the Chemical Department of the Birmingham Municipal Technical School and the Lecturer on Chemistry at the same institution have done well in publishing this textbook, which covers the course of practical organic chemistry given at that school. It is true that the course is arranged mainly for the use of students working for particular examinations, those of the Board of Education and for a B.Sc. degree; this is perhaps inevitable, but the Board of Education has recently revised and improved its syllabus, so that the evil is minimized. The book is divided into three parts, corresponding with the three stages of the Board's examination. The preparations seem to have been carefully and wisely selected, using as far as possible instances which do not take too long a time, and are therefore the more suitable for evening classes. The number of examples given in each stage is far more than the average student will be able to get through in an ordinary course, but the teacher can make a selection and distribute the work among groups of two or three who have the opportunity of seeing each other's work.

The tests are well selected and carefully described, and we are sure that the book will prove useful in many schools and colleges where a course in practical organic chemistry is followed. On p. 107 it should have been made plain that in using the bromine-water test for phenol the bromine must be in excess.

A History of Chemistry. By Dr. Hugo Bauer. Translated by R. V. Stanford. (Arnold.)—This little book of about 230 octavo pages "is intended to supply students of chemistry with an outline of the general development of the science." It does not pretend to be a complete history, and in such a small book it is no doubt very difficult to assign proper proportions of the space to be allotted to different parts of the subject. Every chemist may have a different idea as to the relative importance of various historical facts, but probably all will agree that the Periodic Law is worth more than one page in such a history of chemistry. Many chemists who have done lasting work in the advancement of the science are either

not mentioned or mentioned but cursorily; e.g., Boussingault is not included, and Sir W. Crookes is referred to only as having determined the atomic weight of thallium; whilst several of the alchemists and iatro-chemists have comparatively long notices. With these perhaps inevitable drawbacks to a short history, the book is well and clearly written. A few pages are devoted to the chemistry of the ancients and the period of alchemy; then follow the periods of iatro-chemistry and of phlogistic chemistry: these together occupy somewhat less than half the book.

Part II. begins with the period of Lavoisier, followed by the period of the development of organic chemistry, which covers the time from the artificial production of urea by Wöhler in 1828 until towards the end of the last century: to this period is naturally devoted the most space, about 66 pages. A few pages on the chemistry of the present day, with indexes, conclude the volume. The addition of a page or two on the progress of physiological chemistry and agricultural chemistry would be an advantage.

The translation is well done, but on pp. 138 and 139 it should have been made clear that the sugar which can be obtained by treatment of starch with acids is not the same sugar which is extracted from the sugar-beet. The last sentence in the book, whilst indicating correctly the nature and use of the little volume, perhaps does not exactly convey the same idea to an English reader as the original.

LORIMER FISON.

THE death on December 29th of the Rev. Lorimer Fison at his home near Melbourne, Victoria, removes one of the foremost pioneers of Australian anthropology. An Englishman by birth, he was educated at Caius College, Cambridge, but did not proceed to a degree. After some years of varied experience in Australia, he connected himself with the Wesleyan missions there, and was sent as a missionary to Fiji, where he afterwards became the head of a college for the natives. Here his courage, his tact, his linguistic gifts, and his earnestness placed him in the first rank among missionaries. Here, too, he began his career as an anthropologist by contributing to the truly epoch-making work of the American ethnologist L. H. Morgan on systems of consanguinity ("Smithsonian Contributions to Knowledge," vol. xvii.). After acquiring an intimate knowledge of the Fijians, Mr. Fison removed to Australia, and entered on a wider series of investigations into the social organization and marriage relationships of the Australian tribes. He had the good fortune to secure the co-operation of Dr. A. W. Howitt, and the two published conjointly the volume 'Kamilaroi and Kurnai' (Melbourne, 1880), which laid the foundation of the scientific study of the Australian aborigines. Professional occupations prevented Mr. Fison from devoting as much time as he wished to ethnology, but he contributed several valuable papers to the *Journal of the Anthropological Institute* on Fijian customs and the classificatory system of relationship. In 1904 he published a volume of native Fijian stories ('Tales from Old Fiji,' London, the De La More Press). About the same time his health, which had been infirm for some years, finally broke down, and thenceforth he was entirely laid aside from active work. But the clearness of his mind and his keen interest in his favourite subjects never failed. The grant of a pension on the Civil List was a proper and timely recognition of his eminent services to science.

The importance of these services cannot be fairly estimated by the amount of his published writings, though that was not inconsiderable. He perceived the far-reaching significance of L. H. Morgan's work, and if the principal conclusions of that great investigator should ever be generally accepted, as it appears probable that they will be, no man will have contributed more effectively to their demonstration than Lorimer Fison, since it is mainly to his example and influence that we owe an accurate knowledge of the social organization of the Australian tribes in which Morgan's theories find their firmest support. This is a service to the science of man of which it would be difficult to over-estimate the importance.

Personally Mr. Fison was a man of the most upright and amiable character. To know him was to esteem and love him. He was a charming letter-writer, for he possessed a happy gift of describing what he had seen in clear, correct, and graphic English. He leaves an invalid widow and a family of two sons and four unmarried daughters.

J. G. F.

SOCIETIES.

MICROSCOPICAL.—Dec. 18.—Mr. Conrad Beck, V.P., in the chair.—Mr. J. E. Barnard exhibited some specimens of luminous bacteria in culture tubes, and also large quantities in a solution in a flask. On the room being darkened the light given off by the bacteria was at once apparent, and the contents of the flask, when shaken, became very luminous. The light produced was nearly monochromatic, lying between the lines F and G of the spectrum. The whole energy of these bacteria seemed to be utilized in producing light, no heat whatever being detected.—Mr. Eustace Large exhibited under microscopes a number of specimens of natural twin-crystals of selenite. The way in which the specimens had been prepared, and the effects produced by the varying angles at which the twin-plane cut the cleavage-plane, were further illustrated by diagrams and models. Specimens were exhibited under reflecting polariscopes made for Mr. Large by the firm of C. Baker; under some of these were most artistic subjects made from selenite, one representing a vase of flowers, and another flowers and fruits with animals, such as parrots, chameleons, &c., which changed colour when a film of mica below the design was rotated. Mr. Large also exhibited a small double-image prism made from a fragment of Iceland spar, and mounted on the nose of an objective, by means of which two images of a suitable object placed on the stage with a selenite plate were obtained in complementary colours.—A paper by Mr. E. M. Nelson on Gregory & Wright's microscope was read by the Secretary. This microscope was described and illustrated in a rare book published by Gregory & Wright in 1786, and was called a "new universal microscope, which has all the uses of the single, compound, opaque, and aquatic microscopes." The illustration shows it to be similar to one presented to the Society in 1899 by Dr. Dallinger, which was then thought to have been made by Benj. Martin; but it now seems likely that it was made by Gregory & Wright, who were probably Martin's successors.—Another paper by Mr. Nelson, on 'A Correction for a Spectroscope,' was also read by the Secretary. It described a device proposed by the author by which the object-glass of the telescope may be automatically rotated so as always to receive the rays from any part of the spectrum without obliquity.—A paper by Mr. Jas. Murray on 'Some African Rotifers' was read by Mr. C. F. Rousselet. This described about twelve species of bdelloid rotifers from Old Calabar, Uganda, and Madagascar, among which were one new species and two new varieties. In the discussion that followed, Mr. Wesch, referring to the new species from Uganda, *Callidina pinniger*, said that he thought the lateral appendages were remarkable, and that they might be of similar function to the blades on the shoulders of *Polyarthra platyptera*, giving a sudden movement to the animal to enable it to escape danger.

ARISTOTELIAN.—Jan. 6.—Prof. G. Dawes Hicks, V.P. in the chair.—Mr. G. E. Moore read a paper criticizing 'The Pragmatist Theory of Truth,' as represented in Prof. W. James's recent book. Prof. James seems anxious to advocate three views about truth, viz. (1) a view about the connexion of truth with utility, (2) a view about the "mutability" of truth, (3) a view about the part played by man in "making truth." As regards (1), he does not seem merely to hold the commonplace that most true beliefs are useful, and most useful ones true, he seems to identify truth with utility. And to this identification there are three objections. (a) As a matter of empirical fact, it is not the case that all true beliefs are useful, and all useful ones true; for, whatever sense we give to "utility," there are certainly many exceptions either to the one proposition or to the other, and probably to both. (b) He implies that any belief which was useful would be true, no matter what other conditions it might fail to satisfy; that, therefore, beliefs in the existence of things might be true, even if the things did not exist. (c) He implies that just as a given belief may be useful at one time, and not useful at another, so it may be true at one time, and not true at another. And this leads to (2), as to which he seems to hold, not merely (what is true) that a fact may exist at one time and not exist at another, and that the same words may be true at one time and false at another, but also that a belief with regard to what happened, is happening, or will happen at a particular time, may be true at one time, and not true at another. It seems self-evident that no true beliefs are mutable in this sense. Finally, (3) he seems to hold that wherever a man plays a part in making a particular true belief exist, he also plays a part in making it true. But it seems to be the case that man only plays a part in making his beliefs true so far as he plays a part in making exist the things which he believes to exist; and hence it is very doubtful whether he plays any part at all in making true an immense number of his true beliefs.

MEETINGS NEXT WEEK.

- Mos.** Royal Academy, 4.—'Criticism,' No. 11, Sir Hubert von Herkomer.
— London Institution, 8.—'The Evidence for Life in Mars,' Mr. A. R. Hinks.
— Surveyors' Institution, 8.—'Foreshore Erosion and Reclamation,' Prof. H. Robinson.
— Geographical, 8.30.—'Among the Volcanoes of Guatemala and St. Vincent,' Dr. Tempest Anderson.
Tues. Royal Institution, 8.—'The Internal Ear of Different Animals,' Lecture I., Dr. A. A. Gray.
— Asiatic, 4.—'The Coinage of Nepal,' Mr. E. H. Walsh.
— Colonial Institute, 8.—'Ceylon of To-day,' Sir Henry Blake.
— Institution of Civil Engineers, 8.—Discussion on 'Keyham Dockyard Extension.'
— Zoological, 8.30.
Wed. Meteorological, 7.30.—Annual Meeting; President's Address on 'Map Studies of Rainfall.'
— Entomological, 8.—Annual Meeting.
— Folklore, 8.—Annual Meeting; President's Address.
— Microscopical, 8.—'On the Microscope as an Aid to the Study of the Biology of Insects, with Special Reference to the Food,' Mr. W. Wesch.
— Society of Arts, 8.—Screen-Plate Processes of Colour Photography, Dr. C. E. Kenneth Mees.
Thurs. Royal Institution, 3.—'The Building of Britain,' Lecture I., Prof. W. W. Watts.
— Royal Academy, 4.—'Art loves Chance, and Chance loves Art,' Sir Hubert von Herkomer.
— Royal Society, 4.30.
— Society of Arts, 4.30.—'Indian Agriculture,' Mr. H. Staveland.
— Historical, 8.—'Some Unpublished Notices of the Family of York under George III.,' Mr. Basil Williams.
— London Institution, 8.—'Flames,' Mr. I. S. Scarf.
— Linnean, 8.—'Brassica Crosses' and Notes on Wild Types of *Tuber bearing Solanums*, Mr. A. W. Sutton; 'Revision of the Genus *Illegia*, Blume,' Mr. S. T. Dunn; 'New Conifer of Formosa,' Mr. Burns Hervey.
— Chemical, 8.30.—'Colour and Constitution of Azo-Compounds,' Part II., Messrs. J. J. Fox and J. T. Hewitt; 'The Oxidation of Aromatic Hydrocarbons by Metallic Oxides, Permanganates, and Chromates,' Mr. F. D. Chattaway; and other papers.
— Society of Antiquaries, 8.30.—'Recent Excavations on Lansdown, Bath,' Mr. T. S. Bush.
Fri. Institution of Civil Engineers, 8.—'The Principles of Engineering Geology,' Lecture II., Dr. H. Lapworth. (Students Meeting).
— Institution of Mechanical Engineers, 8.—'Third Report to the Gas-Engine Research Committee,' Prof. F. W. Burdall.
— Royal Institution, 9.—'The Centenary of Davy's Discovery of the Metals of the Alkali,' Prof. R. E. Thorpe.
Sat. Royal Institution, 3.—'The Electrification of Railways,' Lecture I., Prof. Gilbert Kapp.

Science Gossip.

MR. YOUNG J. PENTLAND of Edinburgh has relinquished his publishing business in favour of Mr. Henry Frowde, Oxford University Press, and Messrs. Hodder & Stoughton. The copyright volumes transferred include several important scientific manuals. These will for the future be published by the two firms just mentioned.

PROF. ALBERT HOFFA, the well-known orthopaedist, whose death at the age of

forty-seven is announced from Cologne, was born at Richmond in South Africa. He studied at Marburg and Freiburg i. B., was professor at the University of Würzburg, and was subsequently appointed Director of the Poliklinik for Orthopaedic Surgery at Berlin. He was the author of a number of valuable works, among them 'Lehrbuch der orthopädischen Chirurgie,' 'Technik und Massage,' and 'Frakturen und Luxationen.'

THE GEOLOGICAL SOCIETY will this year award its medals and funds as follows: the Wollaston Medal to Prof. Paul Groth, of Munich; the Murchison Medal to Prof. A. C. Seward; and the Lyell Medal to Mr. R. D. Oldham. The Wollaston Fund goes to Mr. H. H. Thomas; the Murchison Fund to Miss Ethel G. Skeat; and the Lyell Fund to Mr. H. J. Osborne White and Mr. T. F. Sibly.

THE death is announced in the seventieth year of his age, of Prof. Asaph Hall. Born in Connecticut on October 15th, 1829, he became an assistant in Harvard College Observatory in 1857, and was appointed one of the astronomers of the Naval Observatory in 1862, and Professor of Astronomy at Ann Arbor, Michigan, in 1901. He took part in several eclipse and other scientific expeditions, and enriched many departments of astronomy by his labours; but he will always be best remembered by his discovery of the two little satellites of Mars (a planet till then supposed to be moonless) at Washington in 1877, for which he was awarded the Gold Medal of the Royal Astronomical Society of London in 1879.

In the course of Madame Ceraski's examination of photographic plates taken by M. Blajko at the Moscow Observatory, she detected variability in another star in the constellation Auriga, and the fact of change was afterwards confirmed by visual observations. When brightest, the star is of only the eleventh magnitude; but at other times it is invisible, even on plates on which stars of 12½ magnitude are depicted. In a general list it will be reckoned as var. 181, 1907, Aurigæ.

M. GONNESSIAT has been appointed Director of the Algiers Observatory, to replace the late M. Trépid; and M. Bourget of Toulouse succeeds M. Stephan, who has resigned the Directorship at Marseilles, as mentioned in our 'Science Gossip' on the 14th ult.

FINE ARTS

OLD MASTERS AT THE ACADEMY.

AT Burlington House an exhibition of somewhat mixed quality, yet full of interest for picture-lovers, demonstrates once more the large number of fine works which remain in private collections in this country. As on several occasions recently, one of the most attractive features in the show is the group of early pictures in the first room. Of these the *Mary Tudor* (4) of Lucas de Heere, contributed by Sir Cuthbert Quilter, if not new to London exhibitions, is none the less welcome for its technical finish and refinement of vision. The same subtle spirituality marks the *Gabrielle de Bourbon* (16) of François Clouet; while the two portraits of men (8 and 11) hanging to balance one another, and catalogued respectively as "Early Flemish" and Corneille de Lyons, are hardly less perfect. *Chancellor Henart*, by Corneille de Lyons, is a delicately rendered head in the manner of Clouet; the other approximates rather to the style of Mabuse in its tones of deep green and

black and its strong bias for certain kinds of modelling. Very interesting is the comparison of these two portraits, each apparently the result of the most determined literalism, but in effect so different.

Here we have a quartet of portraits of the highest beauty and power, and these are flanked by others only a little less perfect. The two male heads (17 and 18), rather black in colour, contributed by Mr. R. S. Benson, are, particularly the former, inferior to these in decorative beauty, though hardly in human expressiveness (they look German rather than, as they are described, sixteenth-century French); and two admirable works of British origin also fall just below the standard of the best of their neighbours. *Lord William West* (2), by William Stretes, is a vigorous, healthy presentment of a vigorous personality. It has not the calm completeness with which Holbein might have endowed such a picture, and the frame cuts it awkwardly; but of a noble school it is a good example, if wanting the final envelope of grandeur and style. The two-sided panel of the ninth Baron Glamis and his secretary (21) shows two portraits of boys by an unknown painter of great refinement: only the treatment of a hand in each case suggests a limitation in his training outside the special requirements of portraiture.

All these portraits breathe an atmosphere of seriousness and distinction, and the pictures other than portraits on the wall beside them are not less decorative, if they have hardly the same intense sincerity. The fifteenth-century triptych (13), contributed by Mr. Fairfax Murray, and No. 19 (*The Adoration of the Kings*, by Herri Met de Bles), lent by Messrs. Duveen, are picturesque rather than expressive; the latter in particular, like certain Italian work of the same time, with its grotesque and fantastic wealth of detail, its hard, calligraphic audacity of curls and twists, appeals, and must always have appealed, to our love rather of the astonishing than of the beautiful. Both these triptychs, however, as well as the little *Temptation* by Gerhardt David (12), add picturesqueness and glamour to this first wall of the exhibition, which holds a collection of unusual interest.

The rest of the room is certainly not up to the same standard. Vittore Crivelli is represented by a *Virgin and Child* (22) which shows him as but a weaker reproduction of his greater brother. We prefer the sound, if somewhat uninspired *Two Saints* (23), lent by the Earl of Plymouth—Giottoesque in their simplicity and avoidance of non-essentials. Most of the other pictures in the room are of slightly decadent character, even when, as with the early Italian *Executioner with the Head of John the Baptist* (29) or the *Virgin and Child* said to be by Botticelli (32), the imputed date is earlier than that at which an historian would allow decadence to have set in. The latter of these pictures is superficially very attractive. A rich piece of decoration, and evidently inspired by the master, its draughtsmanship has neither the intense significance of his more realistic mood nor the perfect rhythm of his more mystic imaginings. We should regard it as the work of a clever follower belonging—and still more obviously the *Adoration* (30), ascribed to Bonifazio, and the Venetian *Virgin and Child* (34)—to the class of work which aims only at the easy reproduction of some pictorial recipe of established popularity. Both these are rather cloying in their determination to be rich and mellow at any cost, but in the latter lingers the charm of a Bellinesque design not without distinction. A little dull, but of excellent quality, are two

portraits by Moroni (38) and Domenichino (3) respectively; while the presentments of *Michael Angelo* (1) and *Poliziano* (24) take their interest more from their sitters than from the intrinsic merits of the painting.

In the second room a tiny full-length by Gonzales Coques (40) is, in slightly commonplace fashion, a miracle of execution, and much to be preferred to the alleged Terburg (39) hung above it. This, in our opinion, is a copy. A "still life" by Snyder (44) and *Flowers and Fruit* by Van Os (75) have an obvious splendour which brightens this gathering of the dingier little Dutch masters. The *Interior of a Church* (48), by Emanuel de Witte, is one of the better of these, cool and refined among a not very distinguished company of Teniers and Ostade and Wouvermans and the like, of which certain landscapes—a beautiful little Cuypp (77), a somewhat too thin Van Goyen (71), and an example of that rarely seen painter Hercules Segers (72)—are not the least interesting. A *Cavalier Drinking* (64), by Jan le Ducq, stands apart from its surroundings by its reserve, a technical fastidiousness as of some enameller carrying out with calm perfection a prearranged scheme of coat after coat of creamy, lacquer-like pigment. Only a slight turbulence in the contours of the silhouette seems a little out of sympathy with the mood of a picture which is in some respects worthy of Vermeer. It fills to a certain extent the place which expectation had prepared for the *Soldiers Quarrelling* ascribed to Antonio and Louis Lenain. But that has none of the purity of taste and noble seriousness of aim which make the appearance of these painters late in the history of French art something of an anachronism.

The first half of the contents of the large third room is not a particularly inspiring collection, though passing under such names as Turner and Claude, Rembrandt and Titian, Rubens, Tintoretto, and Van Dyck. This is not meant, of course, to imply that the attributions are in every case erroneous. That the much-damaged head in Capt. Heywood Lonsdale's portrait of a lady (126) was worked on by Rubens is as certain as that little else in the picture was; and were it possible satisfactorily to clean it, there might still emerge a fine piece of painting. The four Claudes are probably genuine, though second-rate, and the "Rembrandt" (125) is very like a Rembrandt in everything but the state of mind it betrays in the painter; while the "Turner" (116) has presumably excellent documentary evidence behind it, or it would never have been accepted as such at all. On the other hand, we cannot accept as Titian's the coarsely painted portrait of *Charles Quint* (127). Such a detail as the lips is incredible when we think of the nicety and precision with which that hand would have moulded them. The armour, indeed, in this picture, as the sleeve in a picture recently added to the National Gallery, supports an attribution which in both instances the painting of the head denies. Neither do we see much of the hand of Rubens in the dowdy *Queen Esther* (132)—whose train makes the most comical failure at imparting dignity of any train ever painted—or of the power of Van Dyck in the cold and heavy *King Charles I. and his Family* (130).

Among such indifferent surroundings, the standard of which is not notably raised by a couple of Murillos of typical mawkishness, Sustermans, with a pair of virile works, has the bearing of a great master. His lady's portrait (121) is like a Van Dyck of the Genoese period, except that in the face the paint is not so "short," and has, for all its clear-cut contour, something of the perfect fluidity which with Van Dyck came

later. It is full of aristocratic beauty, and, we fancy, is an earlier work than the *Portrait of a Man* (128), which has a more challenging presence, with more obvious virtues and faults. The only painter in the room who can stand beside Sustermans is Reynolds, whose group of *The Misses Payne* (147) is altogether delightful in feeling and the painting of the figures. Perhaps a closer parallelism is desirable between the impasto of the paint and the plastic structure of the group, for as it is the side of the harpsichord has an annoying want of solidity. Yet the error, if it is one, is closely allied to the unwonted daintiness of this unique work, which makes it so refreshing a contrast to the cloying sentiment of Sir Joshua's more popular manner, as exemplified in *Lady Elizabeth Herbert and her Son* (145). The portrait group lent by Lieut.-Col. Home Drummond (150) is another Reynolds of unusual dignity, worthy of the best tradition of Van Dyck; while a *Master Bunbury* (155) shows him for once treating childhood with complete literalness and naturalism. Romney alongside of such works appears here only as a wonderful practitioner.

In Room IV. are a subtly charming Gainsborough, *Sir John Sebright* (163); Cotman's powerfully designed *Windmills* (181); an unobtrusive grey river-piece by Solomon van Ruysdael (185), most justly expressed, with boats that really move; and an impressive portrait of *Aubrey de Vere* of doubtful authorship (161). The principal feature of the room, however, is Crome's splendid *Poringland Oak* (170), an example of the careful and loving delineation combined with broad vision which modern landscape painters seem no longer even to desire. The sky is the least satisfactory part of it, as it is the finest part of the smaller view of Norwich alongside (177).

It is a commonplace to say that the room devoted to the work of the late James Clarke Hook would gain if the figures could be eliminated from most of them. This is not due to any want of a figure-painter's training, but is owing to a curious colour-blindness that allowed him to paint figures in the most monotonously hot tones, even in a setting flooded with cool blue light. *The Day for the Lighthouse* (187) would be a delightful work but for this blemish, the complex range of tone in sea and sand and sky being rendered with admirable truth, and married to a draughtsmanship at the same time broad and closely searching. He rarely did a sky so fine as in this, which is on the whole the best and most typical of his works here, though *Brimming Holland* (189) keeps a more satisfactory level, because for once the figures are cool in colour and just in tone.

Here is a lengthy catalogue of the contents of the galleries, yet perhaps the most important feature has still to be considered, for the collection of the works of Hogarth and Zoffany in the Water-Colour Room offers a unique opportunity of studying a certain side of British art. A word may first be said about the large group *The Pitt Family* (93), attributed to Gainsborough, principally, we imagine, on the strength of the landscape part of it, which undoubtedly has many of his characteristics. The figures as definitely lack them, for even in the earliest and most careful of Gainsborough's work we find that manner of approaching form always by following the surface which in later life led him to the broken stroke feeling its way over every feature, which is his strongly personal characteristic among English eighteenth-century painters. Here we have an artist essentially less sensitive to tactile impres-

sions, but with a stronger grasp of absolute dimensions. He knows his form more confidently than Gainsborough, and feels his way less. Toms, Reynolds's assistant, has been suggested as the man; but if it be indeed his, it is an extraordinarily fine example. One or two of the women's heads are not specially successful, but the ordonnance of the whole composition is admirable, and the child with the dog a delightful episode.

The Hogarths are supremely interesting, and full of fine passages; but it cannot be denied that seen together they give an impression of carelessness—of cheerfully accepted imperfection. *The Green-Room, Drury Lane* (79), and the small *Judges* (84) are technically perfect things, showing a high power of realization (the latter, inimitable in its rendering of the heavy, somnolent atmosphere, anticipates Daumier). Such works as *The Beggar's Opera* (85), too, or the *Woman swearing a Child to a Respectable Citizen* (81), or, more evidently slight, the *Staymaker* (100) and the scenes from 'Hudibras' (97, 99, 101), are as beautifully constructed technically, though they remain sketchy in their rendering of nature. With almost all the others, however, we are driven to select for admiration certain fragments of a composition unsatisfactory as a whole, even if it bears everywhere the evidence that its painter possessed both the technique and intellectual power necessary for complete execution. Of these fragmentary passages we may cite the falling comedians in *Southwark Fair* (87); the two side groups of the *Music Piece* (89); and the passage containing the gentleman and the negro servant exquisitely set in the background of the *Wollaston Family* (106). Such painting speaks of an artist of princely gifts touchingly absorbed in his work, and it is difficult to understand how, with his feeling for the finest harmony and means of achieving it, he could again and again paint interiors from which the different groups and figures flash out in an arbitrary and petty fashion. Nature seldom offered to art the raw material for a better workman.

Zoffany was a man of less varied gifts, but in a smaller way his *Dr. Hanson of Canterbury* (95) is perhaps a more perfect picture than any here by Hogarth. Its colour is deep-toned and tranquil; its character-drawing keen, but unobtrusive; its landscape, from whatever hand, perfectly in accord with the figure. It is a picture we should like to see in the National Gallery. *The Children of the Fourth Duke of Devonshire* (108) has more the look of a Zoffany than of a Hogarth, as it is described; nor are its qualities those we should expect a painter to drop into in the last few years of his life. The manner in which the figures are set in the background is excellent; but we submit that internal evidence would never point to Hogarth as the painter.

A small collection of water-colours includes attractive drawings by Turner and De Wint; but the outstanding feature of the show is a serious and dignified work, *The Byre* (219), by William Hunt, an artist rarely, if ever, seen to such advantage.

NOTES FROM PARIS.

THERE is great mystery about the preparations now being made by our artists for the "Salon" of an Industrial Exhibition to take place in London. Whatever the members of our Committee say, the British people must not expect to see a collection of works which will afford a complete view of modern French art. The Committee, being mostly composed of painters and sculptors who work for the

Ministère des Beaux-Arts, show already in their invitations a marked preference for official artists. To these they generously distribute the four hundred places at their disposal. The discontented pretend that such generosity is to the detriment of that talent which obtains the public preference in France. Dissensions are already occurring among the organizers. Rodin, in particular, refuses to form part of the Committee, in which he has not been offered the first place. He will not act, but doubtless he will be represented by an example belonging to the Luxembourg or some other State museum. The well-informed believe that he will alter his decision.

While the Government offers no grant, the Exhibition still remains, in France, official. It appears also that an ex-Member of our Parliament has supplied this want by giving 100,000 francs to the Committee for the erection of a pavilion worthy of sheltering the contributions of French artists, some of which he hopes to buy to adorn his country house.

To console themselves for not taking the best part in this Exhibition, the members of the International Society (founded by Whistler) give to their own shows a more than ordinary importance. It is probable that they will decide to have in London a 'Retrospective Exhibition of Fair Women' from 1848. As a result of a similar exhibition held at Bagatelle last summer, M. Jacques Blanche makes appeal to all our collectors of portraits, and has been promised the famous Cabanels and other popular pictures. C. G.

THE AURELIAN WALL AT ROME.

NOR only archaeologists, but also the educated public generally, have heard with poignant regret of the recent partial demolition of the Aurelian wall between the Porta Pinciana and the Porta Salara, by order of the Municipality of Rome. Indeed, to point to an equally flagrant destruction of one of the most famous historic relics of the past, one has to go back to the days when the mediæval Popes and barons used the monuments of Imperial Rome as quarries whence they extracted the stone with which they built their palaces and towers. Students of art and history—Italians as well as foreigners—have too often in our own time had to protest against the damage done to ancient buildings in Italy by injudicious restoration. In those cases, at least, the restorers put forth (it may charitably be supposed, in good faith) the stock arguments we know so well. Nothing of this can be, or has been, advanced in the present instance. The leveling of the wall serves no end of convenience or necessity. It is simply the mischievous prank of irresponsible individuals, who, finding themselves masters of Rome, take this opportunity of asserting their despotic authority.

Foreigners will naturally ask why the Municipality of Rome was given over to the party whose aims and ends are known to all intelligent Italians. They, at any rate, cannot have been unaware of the doctrines which for the last dozen years have been proclaimed by Socialist and Anarchist journals, and which have been diffused broadcast over the country, penetrating even to the smallest villages. It is a literature which is almost unknown to foreigners, but which, in the face of recent events, should no longer be ignored, for it exercises a deplorable influence on the Italian working men and the peasantry. As to the doctrines of the two wings of the revolu-

tionary party respecting the monuments, they virtually point to their abolition. They have come to the conclusion that Italy is to enter on a new career, and it follows that she must be cut adrift from the past, and as a preliminary step her records and monuments must be wiped out. In short, it is an effective illustration of the first article in Major Pawkins's creed, "Run a moist pen slick through everything, and start afresh."

But that the Socialist doctrines on these matters were not mere theoretical opinions was shown when, three years ago, the party succeeded in capturing the municipal government of Bologna. One of their first acts on that occasion was to place the City Library under the management of a *distributore*—an attendant who gives the books to the readers—and to abolish the office of the Keeper of the City Museum. They dared not shut up the Museum and Library offhand, but they took the first step towards it. This must have been known to the Government, and it might naturally have been expected that it would at least keep the conservation of the national monuments in its own hands. Only a short time back the Minister of Public Instruction made a pompous announcement of his intentions with reference to the monuments and the national art treasures. One item of the performance was the "archæological promenade" (!), which was to be constructed in Rome. It would be interesting to learn if the demolition of the Aurelian wall forms part of the scheme. Public opinion has surely a right to know this. Further, who in future will be responsible for the preservation of the ancient monuments at Rome? To whom, since all are in danger, can the appeal for their preservation be made? It is related that one of the most picturesque and historically important stretches of the old Byzantine walls of Constantinople owes its preservation to the prompt action of an English ambassador to the Porte in the last century. The story is that his excellency, who was a man of fine taste and culture, was accustomed to take his daily ride along the road outside the walls of Stamboul, which, indeed, offers a series of pictures remarkable for their grave beauty and touching associations. One fine afternoon the ambassador, observing an unusual stir at an especially interesting part of the Byzantine fortifications, rode up to the spot, and there learnt that preparations were being made to demolish the wall for building materials (the permission to do so had been given by the Sultan to his mother). Straightway the ambassador rode to the Imperial Palace and demanded an audience with the Sultan. The details of the reception or the arguments employed by his excellency were unknown; the result, however, was that the nefarious project was forthwith abandoned. In the present case the appeal must be made to intelligent Italians throughout the country. Already we hear that the more important journals, both of Northern and Southern Italy, are unanimous in their condemnation of the outrage. In Rome itself one authoritative voice has given expression to the national "sorrow, shame, and disgust," but Prof. Boni is a North Italian, and not a Roman. Readers of Gregorovius's 'History of the City of Rome in the Middle Ages' will remember that in the course of his narrative the historian cites letters from foreigners describing the manners and customs of the Romans at various times of the mediæval period, and that the writers are pretty unanimous and outspoken in their verdicts. Apparently, in certain respects, the Romans are not much given to change.

Fine-Art Gossip.

The *Burlington Magazine* prints this month its third editorial article concerning the decoration of the Palace of Westminster, suggesting a competition by selected members of societies rather than individuals. A beginning might be made

"by the selection of twenty-four artists; twelve of these would be nominated by the Royal Academy, and twelve by the outside societies, each society naturally picking the two or three members of its body who, by the consent of their fellows, were best qualified to produce fine decorative work."

The scheme seems to us so reasonable as to deserve the earnest attention of Parliament and the public.

MR. WILLIAM STRANG has been elected Vice-President of the International Society in succession to Mr. Lavery. Mr. Strang is well fitted for the post, for he belongs to the select class of English artists who have a continental reputation.

THE death at Cagnes is announced of M. Eugène Vidal, a member of the French Société Nationale des Beaux-Arts, to the Salon of which he was a regular contributor, usually of portraits, but sometimes of fancy subjects and landscapes. He is represented at the Luxembourg by a pastel 'Jeune Fille au Corset rose'; at the Cercle Volney by 'La Fleur de Montmartre'; and in the Museum at Algiers by one of his most successful portraits, Cardinal Laviegrerie.

THE DUBLIN MUNICIPAL GALLERY OF MODERN ART will be opened to the public on the 20th inst. The collection, both of pictures and sculpture, is exceptionally good, and includes five examples of the art of Rodin, a Renoir, two important Manets, a beautiful early portrait by Watts, a fine collection of Barbizon pictures, and excellent things by Mancini and other contemporary painters.

AMONGST recent additions to the National Gallery of Ireland are a small portrait of Carlo Pellegrini by Bastien Lepage; two examples of the Horemans (father and son), the gift of Mr. Hugh Lane; a fine landscape by the Irish painter Mr. Nathaniel Hone; and some interesting early views of Dublin.

THE GEORGIAN SOCIETY, which has just been founded in Dublin, has for its object the securing of a permanent record of the fast-disappearing details of the older houses of Dublin, which are in many cases excellent examples of eighteenth-century work. A provisional committee, composed of members of the Architectural Association of Ireland and others interested in the project, has been formed, and has recommended the reproduction of sketches, photographs, and measured drawings. The annual subscription is a guinea, and the Hon. Secretary is Mr. Page L. Dickinson, 13, South Frederick Street, Dublin.

WE have received the first number of *Vita d'Arte*, a new monthly review of art ancient and modern, published at the Piazza Abbadia, 4, Siena. There is a strong list of supporters, and the review is well illustrated. Corrado Ricci writes on the Medusa head attributed to Leonardo in the Uffizi, and Angelo Conti on 'La Statua d'Anzio'; while Giovanni Papini begins a series of 'Disegnatori Italiani' with a notice of Alberto Martini, whose imaginative work shows promise, but is not much to our taste.

PROF. RONALD M. BURROWS's work on 'The Discoveries in Crete,' which we noticed at length last year, has reached a second edition, and contains the latest information on these discoveries, bringing the story

down to the last months of 1907. The volume is published by Mr. Murray.

EXHIBITIONS.

SAT. (Jan. 11).—Alice in Wonderland, Drawings by Mr. Arthur Rackham, Private View, Leicester Galleries.
—Etchings by H. F. W. Gans and others, Lithographs by Steinlen and others, Sculptures by T. Stirling Lee and others, and Objects designed by C. F. A. Voysey, Rowley Gallery.
—Landscape Paintings by the late Henry G. Moon, Private View, Leicester Galleries.
—Oxford, Cambridge, London, and some French Towns, Water-Colours by Mr. Hanslip Fletcher, Private View, Goupil Gallery.
—Paintings and Drawings by Gainsborough, Romney, and Reynolds; also Miniatures and Gainsborough Engravings, Ryder Gallery.
—Pictures by Señor Pinela after Velasquez, South Kensington Art Galleries.
—Venice and Holland, Water-Colours by Mr. Wynne Apperley, Private View, Leicester Galleries.
FRI. Society of Women Artists, Private View, 65, Suffolk Street.

MUSIC

Musical Gossip.

NICOLAI's 'The Merry Wives of Windsor' was revived by the Carl Rosa Opera Company at Covent Garden on Thursday of last week. Apart from the scene of the drinking bout in the second act, the opera has many pleasant features, and the singers selected for the occasion acquitted themselves ably. Miss Doris Woodall and Miss Elizabeth Burgess sang the duet for the merry wives with much vivacity; and Miss Ina Hill, the representative of Sweet Anne Page, was also efficient, her share in the duet with Fenton being rendered with fluency and charm. Here Mr. Edward Davies lent valuable aid. Mr. Arthur Winckworth was amusing as the fat knight, using his sonorous voice effectively; and Mr. Charles Victor gave a clever sketch of the jealous Ford.

GORING THOMAS's 'Esmeralda' was revived on the following evening. Originally produced at Drury Lane by Carl Rosa in 1883, it was given seven years later, in a French version, at Covent Garden, with Madame Melba, M. Jean de Reszke, and M. Lassalle in the cast. The writing for the voices is fanciful and charming, but the continual employment of the same orchestral devices tends to diminish interest as the work proceeds. In the first act, with its wild scenes in the Beggars' Quarter of Paris, the work made a decided impression; in the last, inspiration was almost entirely lacking. Miss Elizabeth Burgess as the gipsy heroine sang her music—which, like that for Phœbus, is essentially French in character—with notable intelligence and warmth. The impassioned and melodious love duet for Esmeralda and Phœbus was ably interpreted by Miss Burgess and Mr. Walter Wheatley. Miss Ina Hill sang the dainty phrases of Fleur-de-Lys in vivacious style; and the rôles of Frollo and Quasimodo were safely entrusted to Mr. Winckworth and Mr. Victor. Mr. Goossens conducted, and the choruses were splendidly sung. Altogether, the season, which concludes to-night, has been carried through in a manner that reflects credit on the Carl Rosa artists and the management.

ON Tuesday, December 31st, M. Gailhard ceased, after many years, to be director of the Paris Opéra. The house will remain closed until about the 25th of this month. The first opera which the new directors, Messrs. Messager and Broussan, intend to produce will be Gounod's 'Faust,' with new scenery and new costumes.

FRAÜLEIN ELSE GIPSER at her pianoforte recital at Bechstein Hall on Wednesday evening placed at the head of the programme Max Reger's Variations and Fugue on a Theme by J. S. Bach. There is much that is vague, and at times one might almost say flashy, in the music, while what is good in it comes not from the heart, but from the head.

The work is long, and extremely difficult; but Fraülein Gipsier interpreted it with unflagging energy, though here and there the tone was hard. Her interpretation of Beethoven's Sonata in E, Op. 109, was more satisfactory. She was best in the Variations, with the exception of the last one, the rendering of which was rough.

AMONG the Beethoven documents recently discovered by Major-Auditor Hajdecki is a memorial, in the composer's handwriting, concerning the guardianship of his nephew, addressed to the Vienna magistrate. It was known that such a document had been written, but not what had become of it. In it Beethoven, among other things, states that in 1818 he took his nephew Karl to the pastor at Mödling, who had been recommended to him as a good preceptor for young boys. "Unfortunately, I soon found out," he says,

"that I was mistaken in the Herr Pfarrer. On Monday this clergyman had not slept off the effects of his Sunday's drinking bout, and was like a wild animal. I was ashamed for our religion that such a man should be a preacher of the Gospel."

A copy of a letter by Beethoven to this Vienna magistrate was found in the Berlin Library by Dr. Alf. C. Kalischer, and published by him in *Die Musik* (Heft 6, 1902), which is evidently connected with, and possibly forms part of, the document from which the above and other extracts have been published in *Die Zeit*. In the Berlin letter there is also a reference to the "Pfarrer von Mödling, in ill repute with his parishioners."

THE death of M. Maurice Maquet at the early age of forty-four will be deeply felt, not only at Lille, where in 1889 he founded a Société de Musique, but generally in the north of France. The society, composed of a large choir and orchestra, gave concerts every year under the direction of M. Maquet, at which important works by Bach, Berlioz, César Franck, Brahms, Saint-Saëns, and others were performed.

THE COLOGNE MALE CHORAL SOCIETY will visit England next May, giving performances in London, and also in Sheffield and other Yorkshire towns. Their last visit to England was in June, 1853, when they sang before Queen Victoria and the Prince Consort.

DVORAK's 'The Spectre's Bride,' produced at the Birmingham Festival of 1885 under his own direction, has recently been performed at Vienna, and, it is said, for the first time in German.

THE *Allgemeine Musik-Zeitung* of the 3rd inst. states that, according to the latest news, all tickets are sold for the Bayreuth festival performances between July 22nd and August 1st, also for the two cycles of the 'Ring.'

PERFORMANCES NEXT WEEK.

SUN. Concert, 3.30, Albert Hall.
— Sunday Society Concert, 3.30, Queen's Hall.
— Sunday League Concert, 7, Queen's Hall.
WED. Mlle. Jeanne Blanchard's Pianoforte Recital, 3, Steinway Hall.
— Prof. Kruse's Violin Recital, 8.30, Bechstein Hall.
SAT. Mozart Society, 3, Portman Rooms.
— Symphony Concert, Queen's Hall Orchestra, 3, Queen's Hall.

DRAMA

THE WEEK.

HIS MAJESTY'S.—*The Mystery of Edwin Drood*. By J. Comyns Carr. Founded on Charles Dickens's Unfinished Novel. MR. CARR need hardly be told that his 'Edwin Drood' is no more than melodrama of the eerie, blood-curdling sort. There was never a Dickens adaptation

that was much else than melodrama. His genius was essentially fantastic. His creations have often some fad or eccentricity which differentiates them from ordinary humanity. In their own imaginary world and in their mutual relations they are normal, real enough; but they owe their reality to their author's incomparable power of improvisation. But robbed of their setting of descriptive detail, cramped in the narrow frame of the stage, they become, for the most part, unsubstantial figures; and their adventures—so picturesque, so full of colour and vivacity, in the written text—take on, under the glare of the footlights, an aspect of exaggeration and sensationalism. Mr. Carr is not to be blamed for turning a Dickens story to the uses of the theatre; the novelist himself sanctioned the practice. Nor can the adapter fairly be reproached with irreverence for proposing a solution of the problem which death prevented Dickens from giving. Mr. Carr's play is faulty rather because such melodrama as he provides is bald and monotonous, and because his explanation of the mystery results in a tame ending.

Here in a sentence or two is Mr. Carr's solution: John Jasper did not murder his nephew, Edwin Drood; he only, while affected by drugs, thought he did so; the lad sees his uncle late at night performing in pantomime an imaginary act of murder, overhears words showing that he himself is the supposed victim, and so, in horror and fear, makes his escape abroad to safe hiding. It is Mr. Carr's opinion that the scene of Jasper in the opium den, which opens the novel, strikes its key-note. He therefore begins his piece with this passage, and allows his whole play to be dominated by the effects of opium, the signs of delirium. We are introduced, of course, to Edwin Drood and Rosa Bud, the young lovers who resent having been betrothed arbitrarily by dead hands; but they derive only a reflected individuality from Jasper's passion for the girl and murderous intentions towards her sweetheart. Mr. Carr, too, uses Neville Landless, the lad on whom suspicion unjustly falls; retains Helena Landless and breezy Canon Crisparkle as lay figures; and employs Rosa's guardian, the dry old lawyer, Mr. Grewgious, to take up the trail of the true criminal. Durdles, again, the drink-sodden stonemason who has learnt a queer philosophy from sojourning among the cathedral tombs, is also brought on, but merely as comic relief, not as an essential part of the plot. Indeed, all Mr. Carr's constructive ingenuity leaves him half-way through his third act. Instead of knitting the various threads of the story together, he has been content with making a piece of patchwork, and producing a one-part play. Moreover, as Jasper is always being called on to behave and speak under the influence of opium, the piece gradually becomes wearisome from its sameness.

It may seem merely an academic point that the dramatist's solution does

not cover the novelist's data, and that Mr. Carr's cast excludes important-seeming characters—Tartar, Sapsea, Datchery. Lieut. Tartar might well disconcert Mr. Carr when once he plumped for his facile happy ending, for the fact that this gallant sailor so soon replaces "Eddy" in Rosa's affection distinctly suggests that Dickens never intended to bring about his "hero's" resurrection. Mr. Sapsea, the pompous mayor, may have fulfilled his task as comic fool of the story. But Datchery, especially if he be Helena Landless in disguise, must have been intended to play a large part in the elucidation of the mystery. It matters little, for stage purposes, that Mr. Carr's theory is almost certainly wrong; it matters much that by cutting himself off from available material, he has failed to get any interesting developments into the latter part of his drama.

Despite Mr. Carr's efforts to render the part of Jasper prominent, Mr. Tree has largely to make bricks without straw. His Jasper is a lurid, flamboyant piece of portraiture, worthy of comparison with his Svengali and Macari; but just because the playwright rarely elaborates sufficiently any one scene, Mr. Tree is inclined to over-elaborate his effects. Watch the interview between Grewgious and Jasper, in which the latter should preserve an air of studied unconcern. The actor's fingers are never still; they touch his mouth or cheek, they mop his brow with a handkerchief, they tap the table, they handle articles lying there. But there are other points at which Mr. Tree's pantomime is admirable, and he is always able to suggest magnetic power or bizarre personality. His supporters have but few chances in Mr. Carr's piece. Mr. Basil Gill is buoyant as Edwin Drood; Miss Adrienne Augarde is a sincere, but rather modern Rosa; Miss Constance Collier does her best with the part of Helena Landless; Mr. Anson proves a droll Durdles; and Mr. Haviland makes something out of Mr. Grewgious. But theirs are rather thankless tasks.

COURT.—*The House: a Play in Two Acts.*
By George Gloriel.

If the rest were only as good as the first half, what a wonderful artistic success Mr. George Gloriel's miniature drama 'The House' might have been! As it is, one can congratulate Mr. Otto Stuart on having discovered a dramatist of rare promise, and Mr. Gloriel on having presented the truest study of English low life we have as yet seen on our stage. It is just a picture—this first act—of a family of four living in a single room, and finding themselves on the verge of starvation. The quartet includes a man out of work and his wife, their precocious young daughter, and the wife's aged father; and the act in question merely shows how the woman, having come to her decision by stern necessity, persuades her daughter and husband that her father must go into

the workhouse, and finally wrings from the old man his consent to the humiliation. There is not the smallest exaggeration in the scene: it is harrowing just because of the bald simplicity of the dramatist's treatment. He does not sentimentalize: the painful inarticulateness, the ugly poses and movements, the sudden spasms of uncontrolled anger, even the profanity of the class to which they belong, are all faithfully realized. Mr. Gloriel's photographic accuracy goes so far as the reproduction of the broken, jerky sentences characteristic of working men and women. But in his second act, as if he were weary of the mournfulness of his own presentment of the misery of the unemployed, Mr. Gloriel plunges into comic extravagance. Back comes the grandfather to visit his relatives, now blessed with better fortune, and anxious to recover him from pauperdom, and tells the most preposterous yarns about his life of luxury in the workhouse. His tales, at first received with derision, so work at length on his son-in-law that the latter contemplates throwing up his "job" and following his relative into the pauper's palace. This is an obvious and rather cheap exaggeration of current criticisms of workhouses. Mr. Albert Chevalier, who impersonates the grandfather, describes the comfort of the "house" with delightful zest and humour; and Mr. Holmes-Gore, Miss Alice Beet, and Miss Mabel Garden all give performances beyond reproach as the other members of the small family. One thinks all the more regretfully, in view of the acting, how with a little more restraint the playwright might have made the second part of his sketch a worthy companion of the first.

VAUDEVILLE.—*Dear Old Charlie.* Adapted from the French by C. H. Brookfield.

To the Palais Royal type of farce belongs this piece of Labiche's, which Mr. Brookfield, with a careful regard for its Gallic spice, has adapted for Mr. Charles Hawtrey. It is a play, that is to say, full of phrases of double meaning, and postulating in its hero a past of very dubious virtue. Just married, this Lothario is pestered by the affectionate solicitations of two married friends, who have mistaken his former devotion to their wives for a liking for themselves, and the humour of the farce turns on the revelations which they innocently make before the hero's young bride of the havoc he wrought in their homes. Morally the play is indefensible, but it has the excuse of being very amusing in an old-fashioned way, and of providing the leading actor with a typical part. How blandly Mr. Hawtrey fibs his way through the piece, how imperturbably he faces every difficulty, how resourceful, yet natural is his art, will readily be conceived. The cast also includes Miss Muriel Beaumont, charming as the bride, and Mr. Holman Clark and Mr. Charles Groves, capital foils for one another in the parts of the two friends.

Dramatic Gossip.

THE authoritative life of Henry Irving will be published by Messrs. Longman next autumn. The biography is being written by Mr. Austin Brereton, to whom, as an old friend, Irving gave much valuable material. Sir Henry's sons, Mr. H. B. Irving and Mr. Laurence Irving, who are the executors under their father's will, have given their cordial consent to Mr. Brereton's undertaking, and have supplied all the records and other documents relating to their father which they possess. As this will be the authorized biography, it is desirable that it should be as comprehensive as possible, and all owners of letters of public interest in regard to the subject, whether written by the deceased actor or others, are requested to send the same for perusal—and, if considered desirable, publication—to Mr. Austin Brereton, 26, Suffolk Street, Pall Mall, S.W., who will be responsible for their safety and immediate return.

THE Committee of the Irving Memorial announce that a site has been granted for his statue in the centre of the broad pavement to the north of the National Portrait Gallery in the Charing Cross Road.

MR. PERCY FITZGERALD has in the press a new work entitled 'The Principles and Limits of Shakesperian Representation.' Its aim is to deal scientifically and critically with the theoretical representation of Shakespear's plays in olden times and the present day. It will be published shortly by Mr. Elliot Stock.

Mlle. BARTET is not a "Féministe." After a fierce controversy it was decided to open the governing committee of the Théâtre Français to women. The "sociétaires," who had been sharply divided on the principle, then gracefully became unanimous in electing their greatest actress. On December 29th Mlle. Bartet replied in an admirable expression of the opinion of "an old-fashioned woman": "pas préparée à cette charge." Its duties "sortent des aptitudes que j'ai consacrées de toute mon âme à la Comédie Française." The Ministry then begged "M. Claretie de demander à Madame Bartet de revenir sur sa résolution." At an interview held on the 3rd inst. the great actress, styled "Madame" by French politeness, appears from *Le Temps* to have declared her firm wish "rester ce qu'elle est."

It is stated in Paris that M. Sardou has promised Mr. Tree to write for him to play in London a drama in which Mirabeau will be the leading person.

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